VISIT…

GuitarTabEdition

damien rice o

guitar tablature vocal

The arrangements in this book have been transcribed directly from the CD with the aim of producing playable and realistic guitar parts.
However, these arrangements may not reflect the exact voicings and fretboard positions used by Damien Rice.

damien rice o

guitar tablature vocal

2. delicate
8. volcano
17. the blower's daughter
25. cannonball
35. older chests
40. amie
45. cheer's darlin'
51. cold water
57. i remember
65. eskimo
71. prague
78. silent night

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delicate

Words and Music by Damien Rice

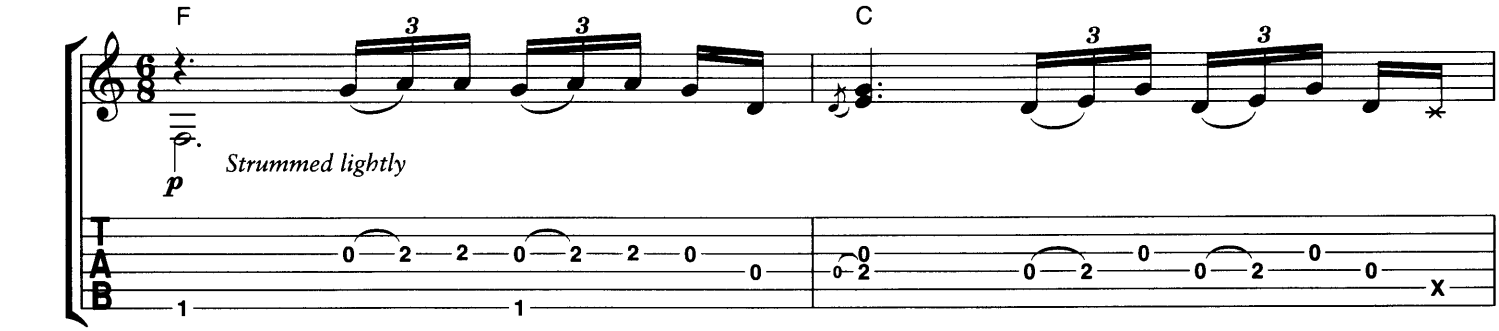
To match recording:
Capo 5th fret

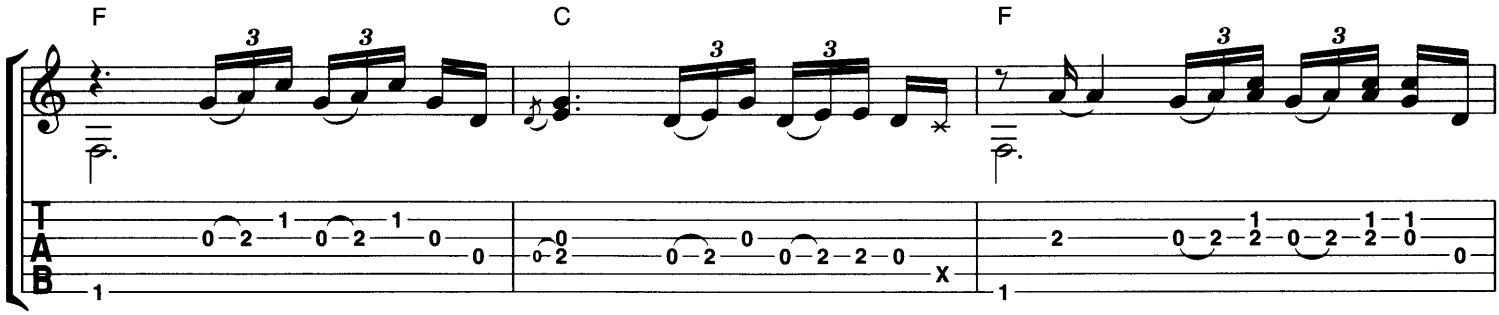
F C G(11) G6 Fmaj7 G13 Fmaj7sus2

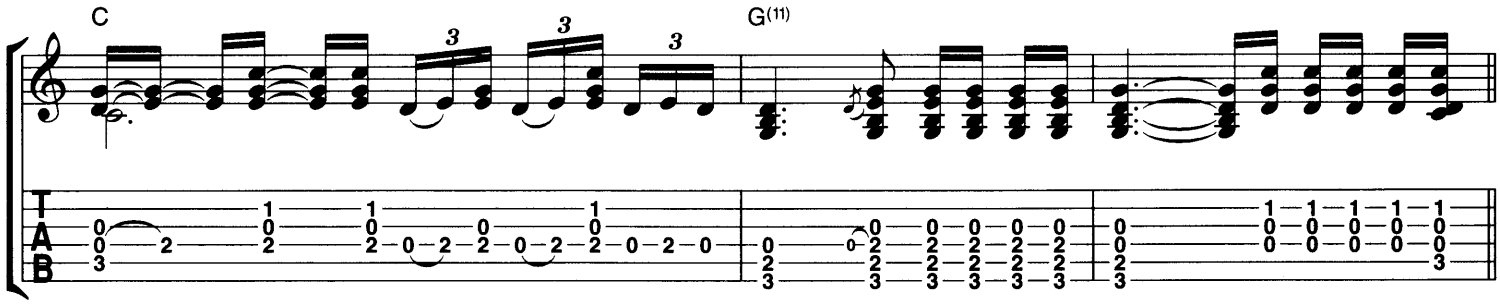
Intro:

♩ = 60 ♫ = ♪³♪

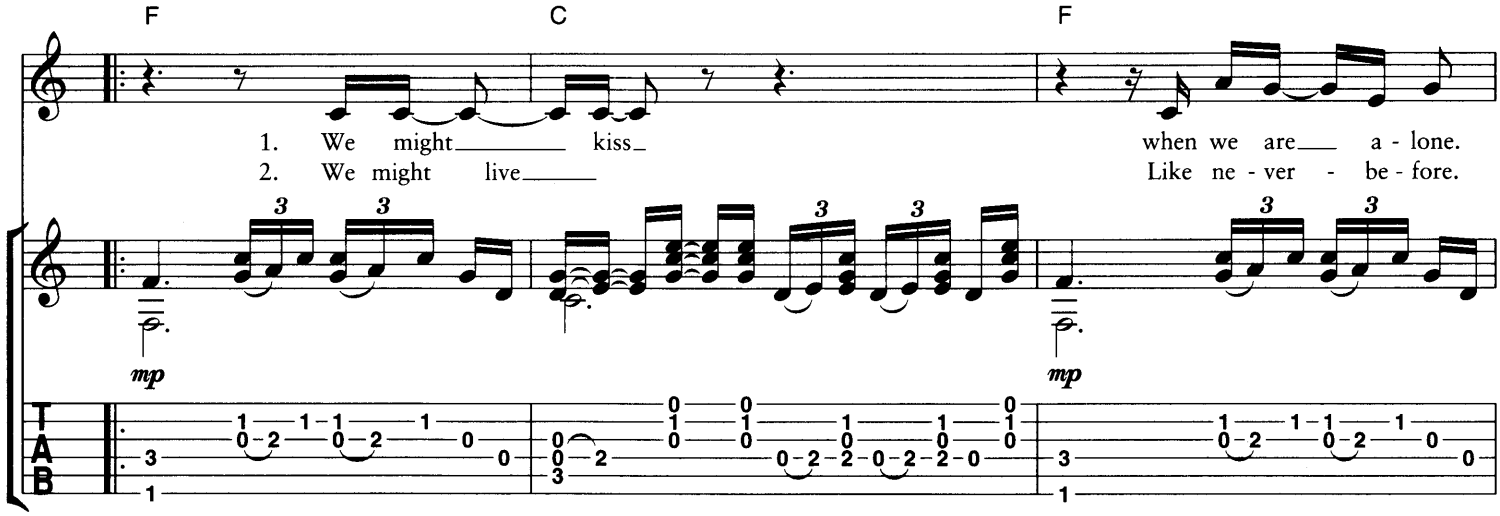
Acous. Gtr. 1 *(capo 5th fret)*







Verse:



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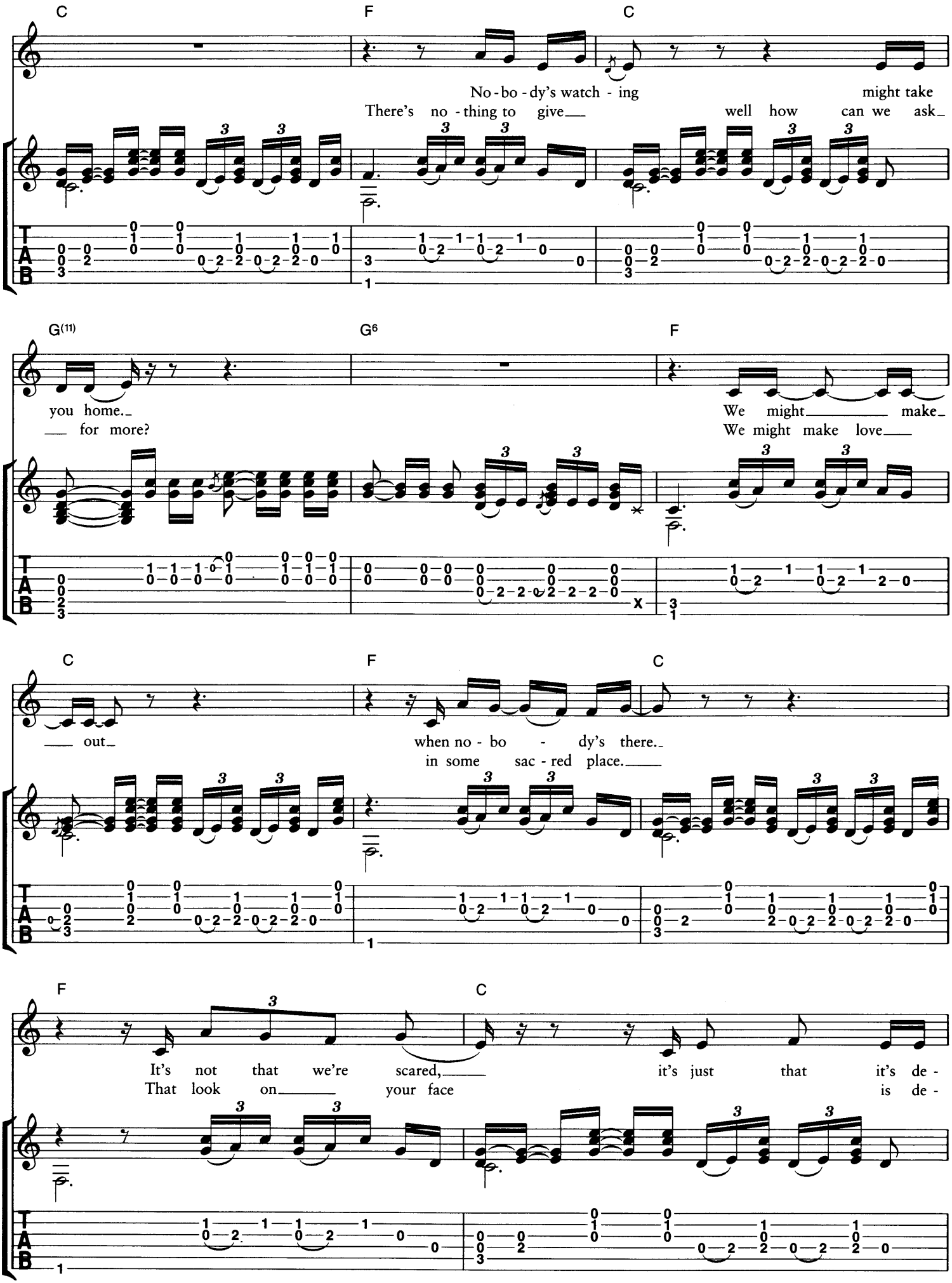
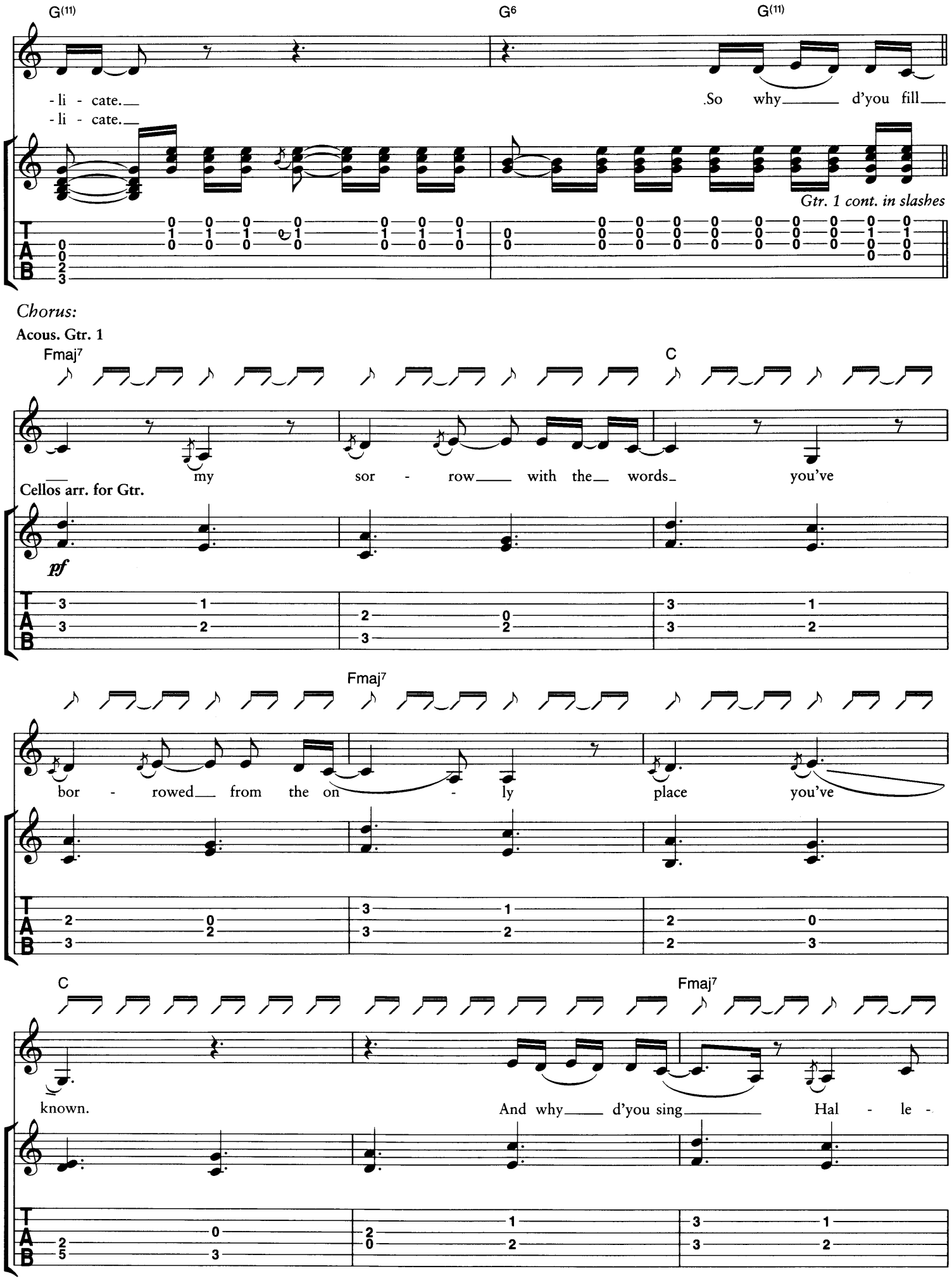
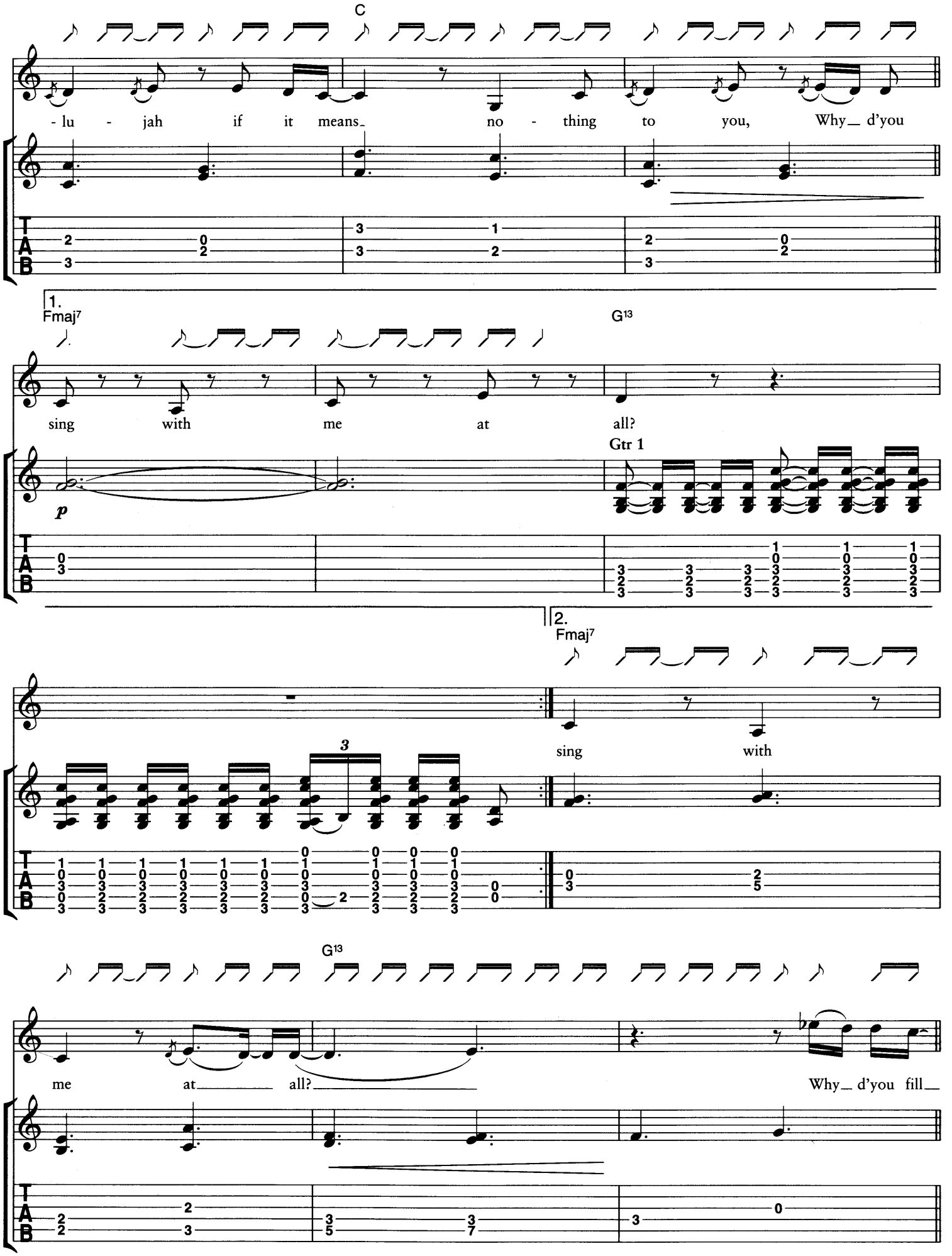
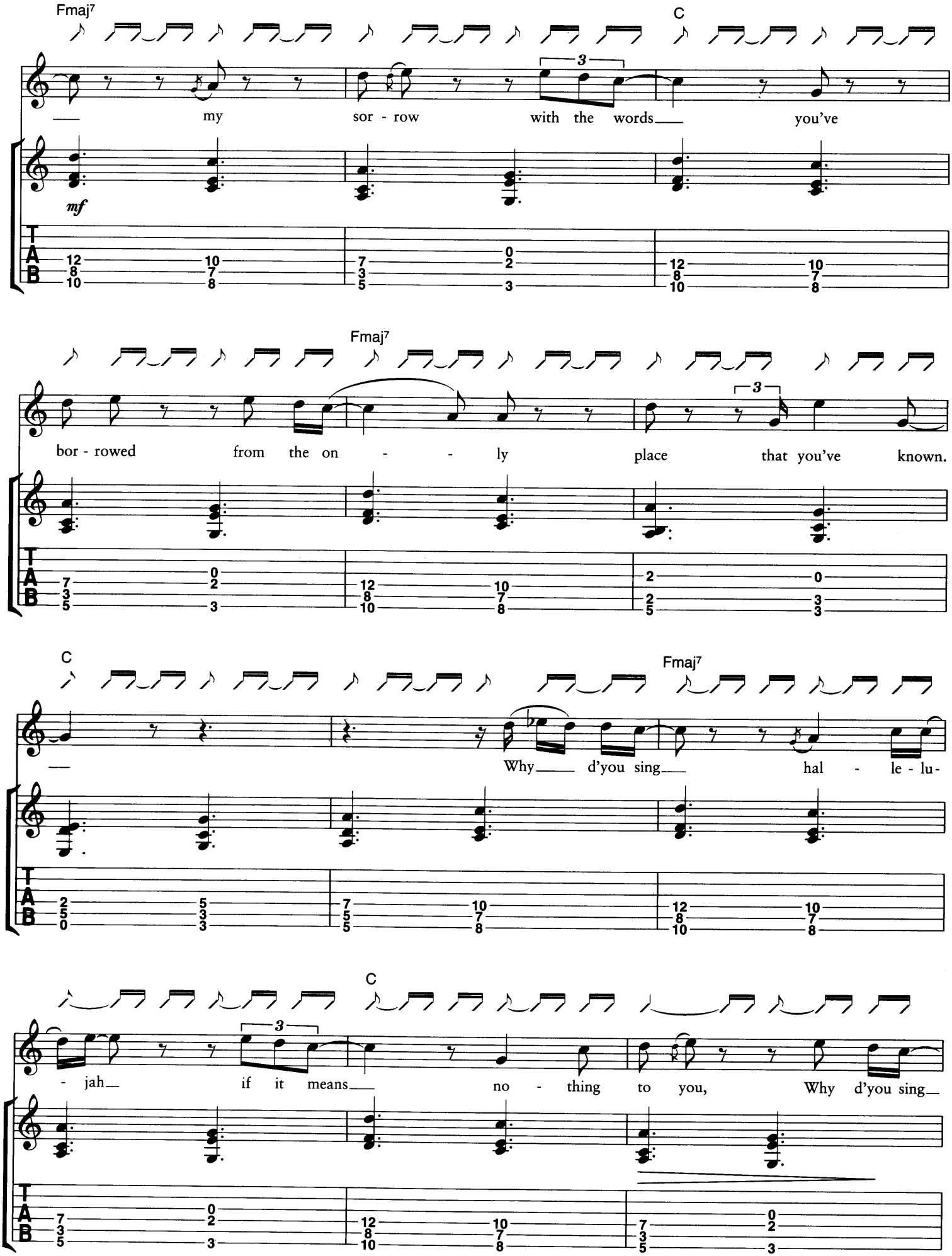
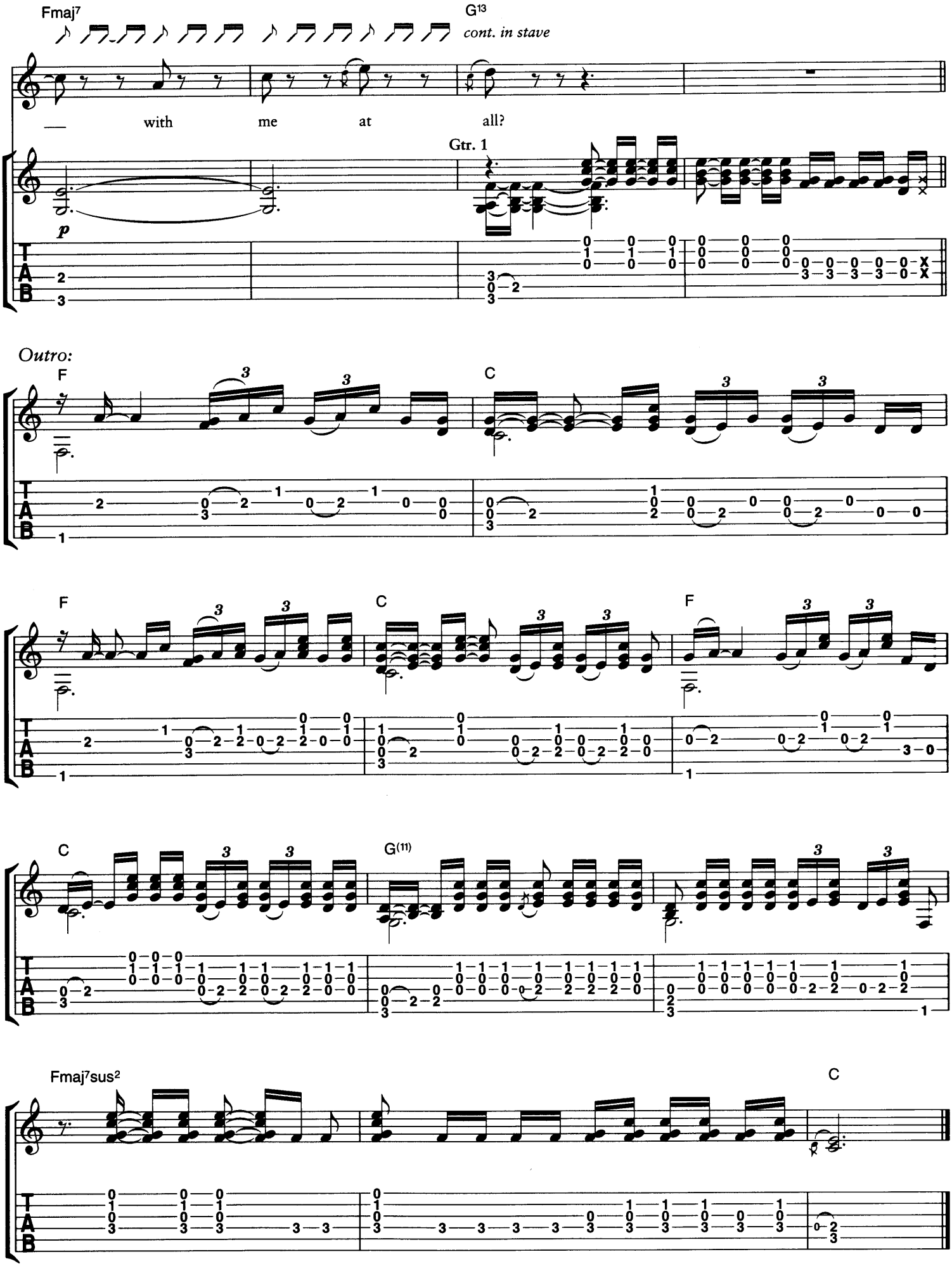

C
F
C
No - bo - dy's watch - ing
might take
There's no - thing to give
well how can we ask
G(11)
G6
F
you home.
We might make
for more?
We might make love
C
F
C
out
when no - bo - dy's there.
in some sac - red place.
F
C
It's not that we're scared,
it's just that it's de -
That look on your face
is de -


G(11)
G6
G(11)
-li - cate.
-li - cate.
So why d'you fill
Gtr. 1 cont. in slashes
Chorus:
Acous. Gtr. 1
Fmaj7
C
my sor - row with the words you've
Cellos arr. for Gtr.
pf
Fmaj7
bor - rowed from the on - ly place you've
C
Fmaj7
known.
And why d'you sing Hal - le -

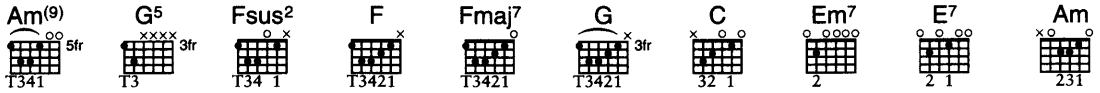

C
- lu - jah if it means no - thing to you, Why d'you
1.
Fmaj7
G13
sing with me at all?
Gtr 1
p
2.
Fmaj7
sing with
3
G13
me at all?
Why d'you fill


Fmaj7
C
my sor - row with the words you've
mf
Fmaj7
bor - rowed from the on - - ly place that you've known.
C
Fmaj7
Why d'you sing hal - le - lu-
C
- jah if it means no - thing to you, Why d'you sing


Fmaj7
G13
cont. in stave
— with me at all?
Gtr. 1
p
Outro:
F
C
F
C
F
C
G(11)
Fmaj7sus2
C

volcano

Words and Music by Damien Rice



Intro:

♩ = 160

Am(9)

G5

Cello arr. for Gtr.

Fig. 1

Acous. Gtr. 1

mp

Fsus2

end Fig. 1

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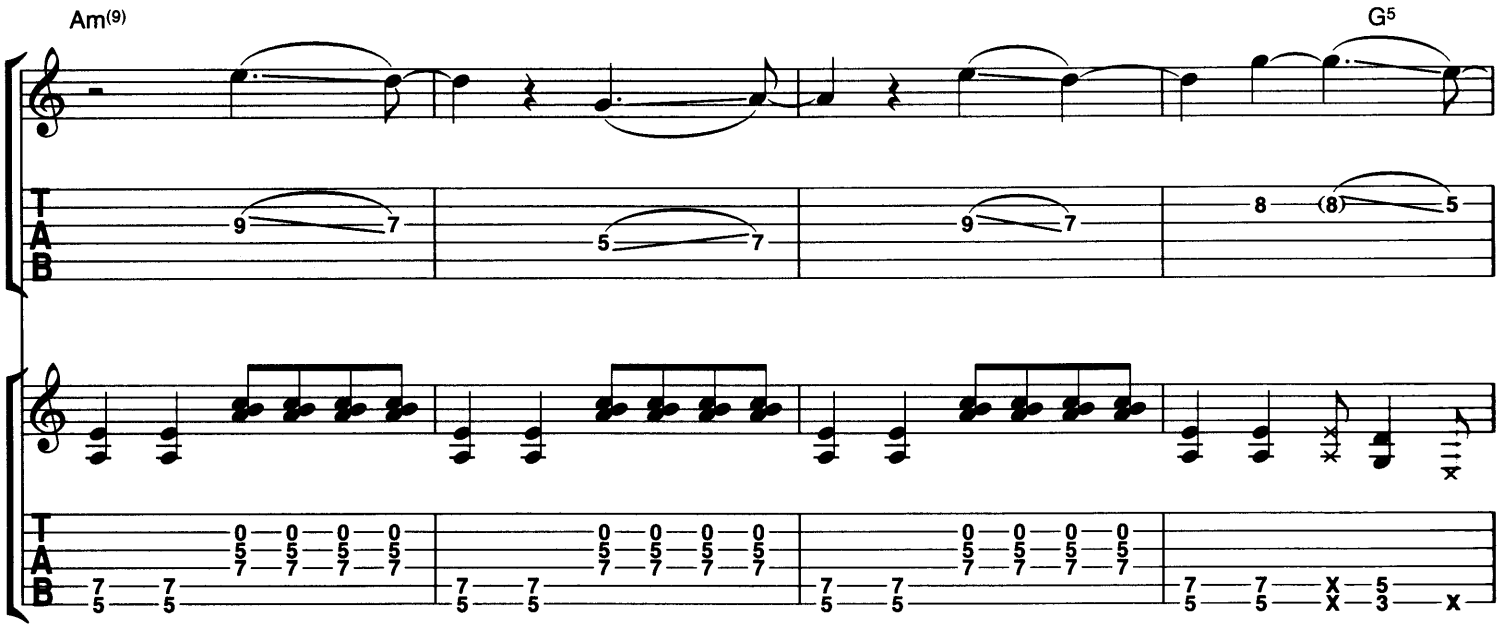
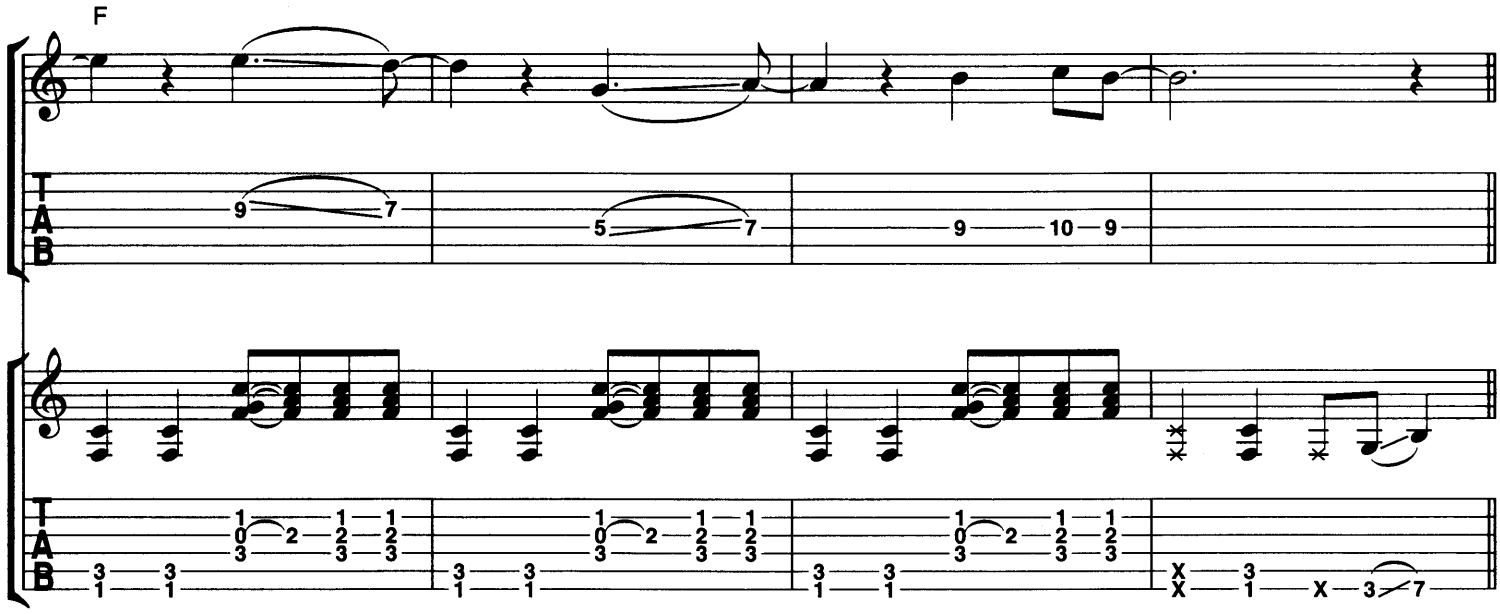
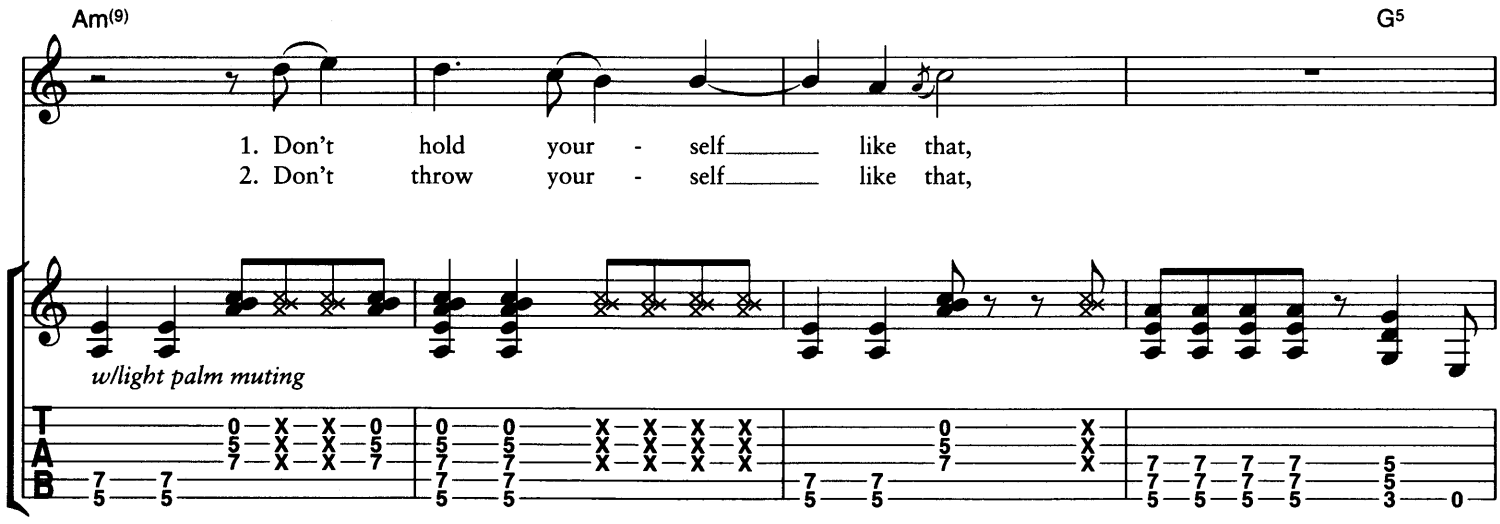
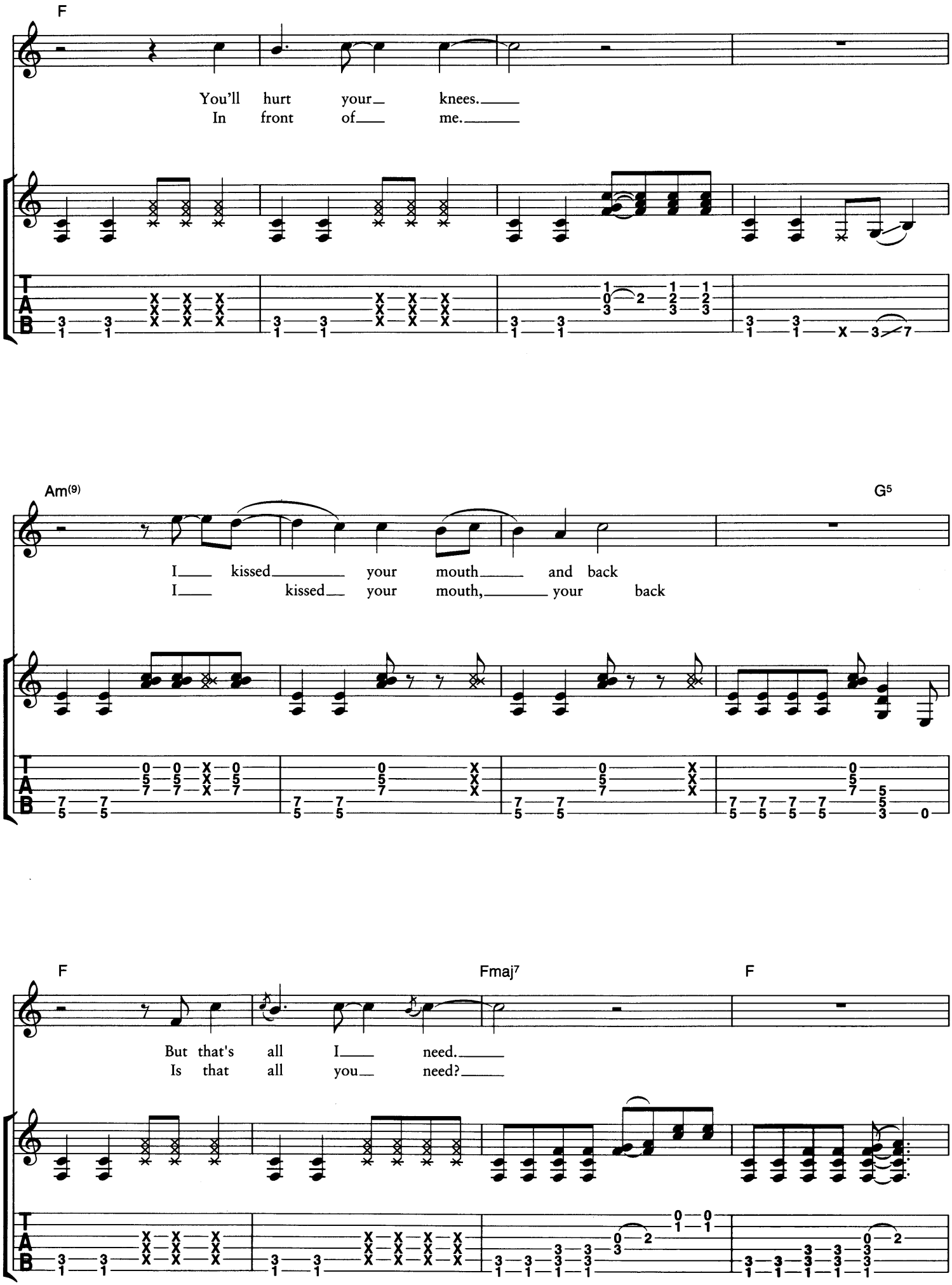

Am(9)
G5

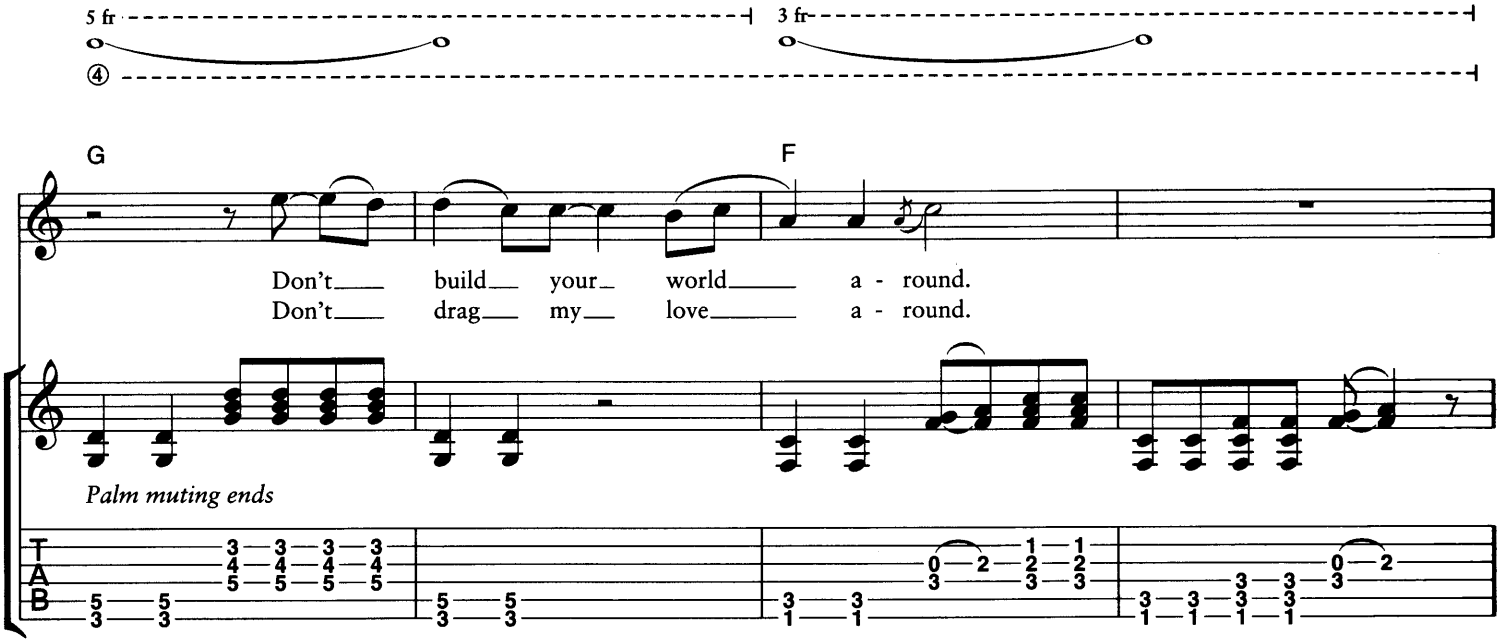

F

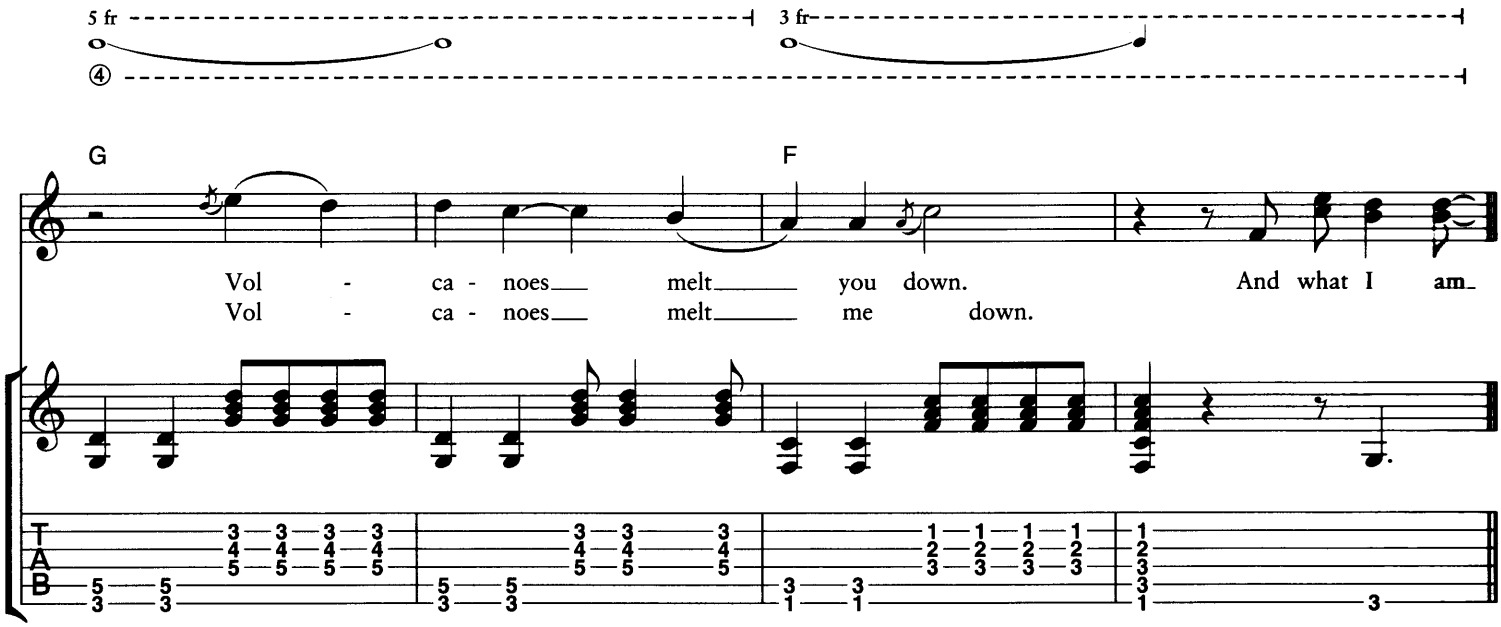
Verse:


Am(9)
G5
1. Don't hold your - self like that,
2. Don't throw your - self like that,
w/light palm muting

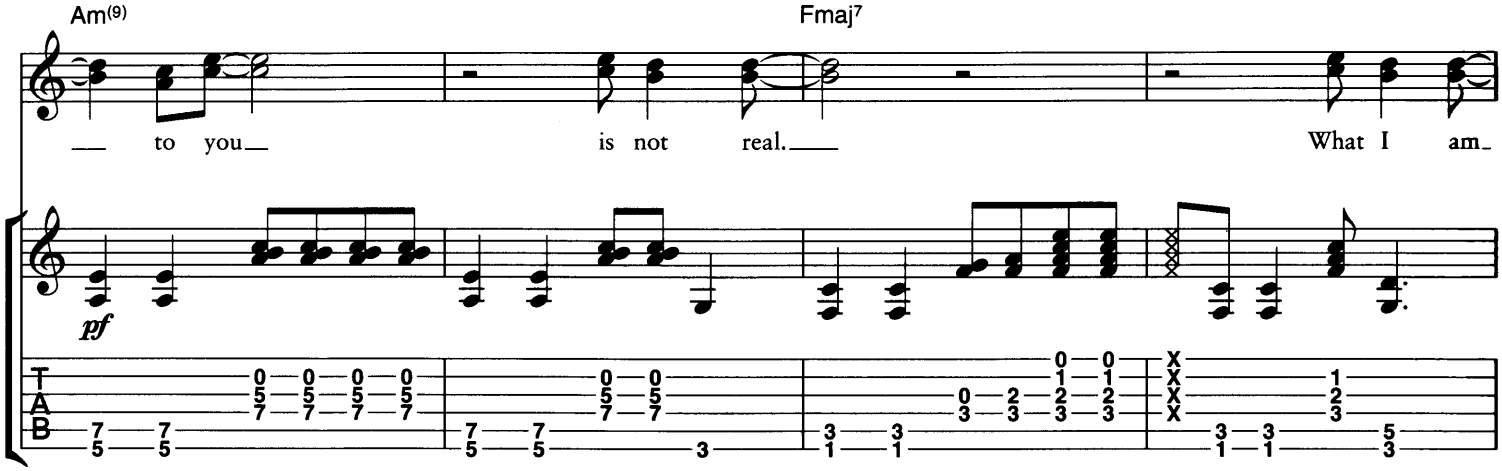

F
You'll hurt your knees.
In front of me.
Am(9)
G5
I kissed your mouth and back
I kissed your mouth, your back
F
Fmaj7
F
But that's all I need.
Is that all you need?

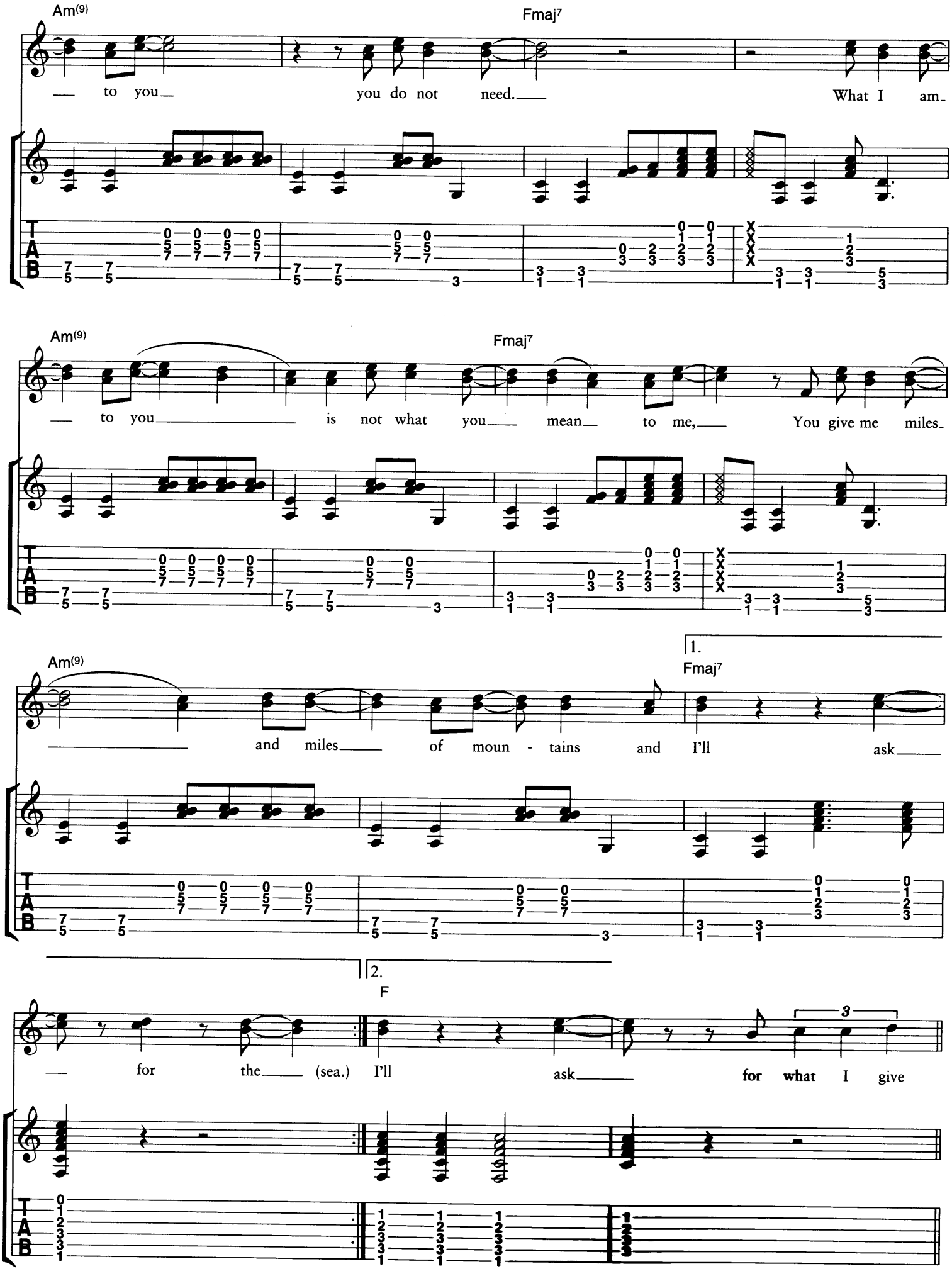
Cello arr. for Gtr.



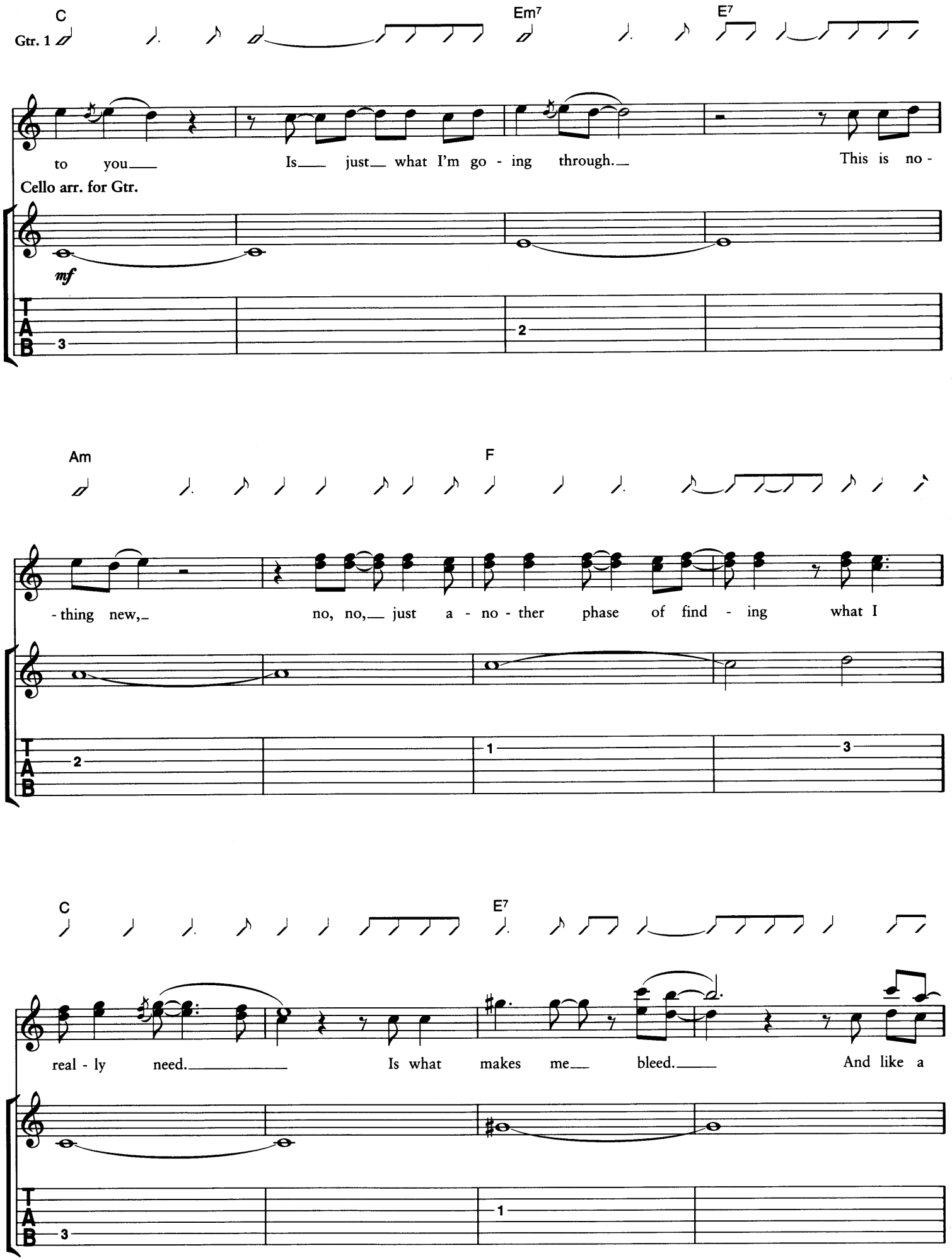


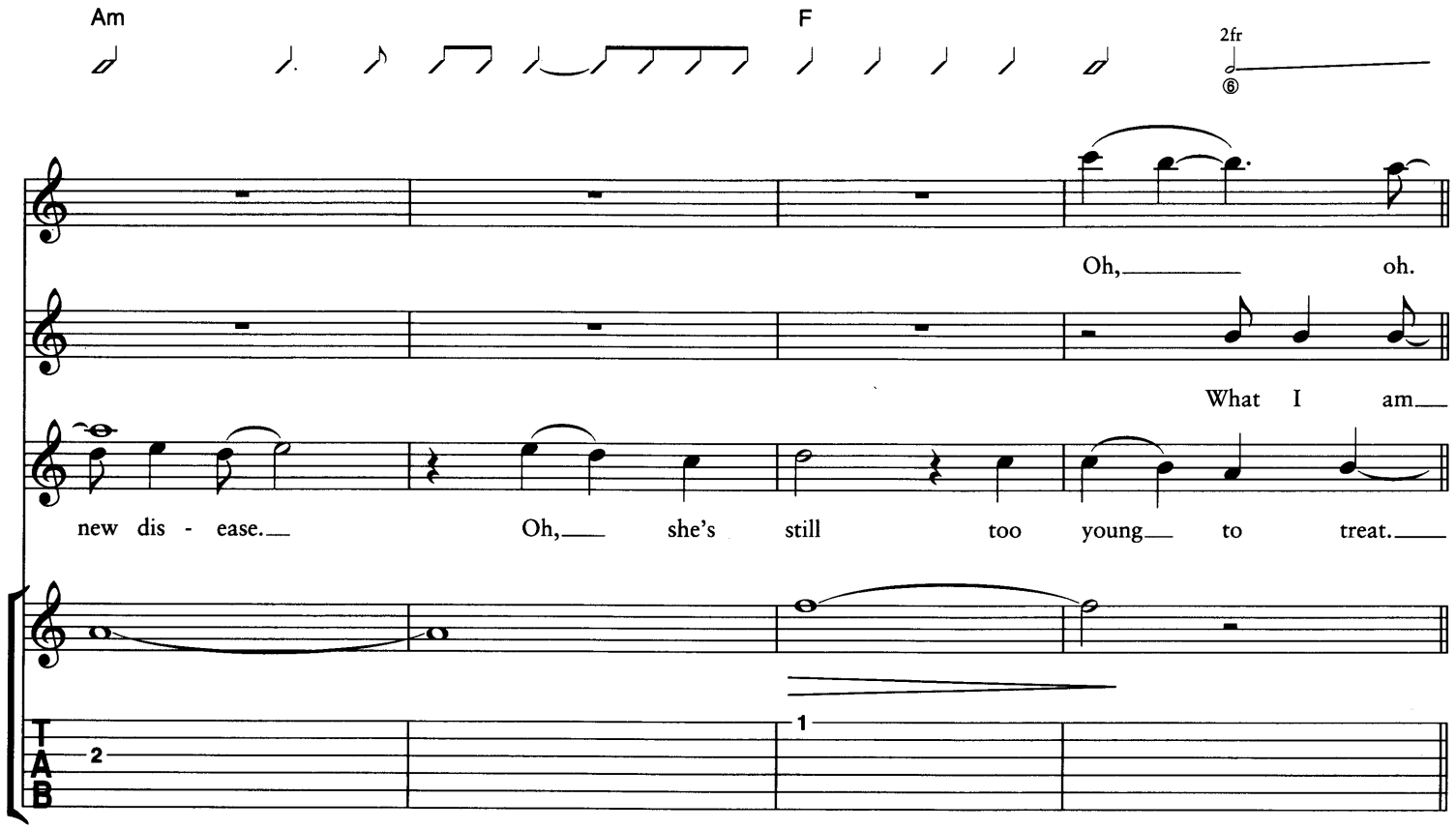
Chorus:



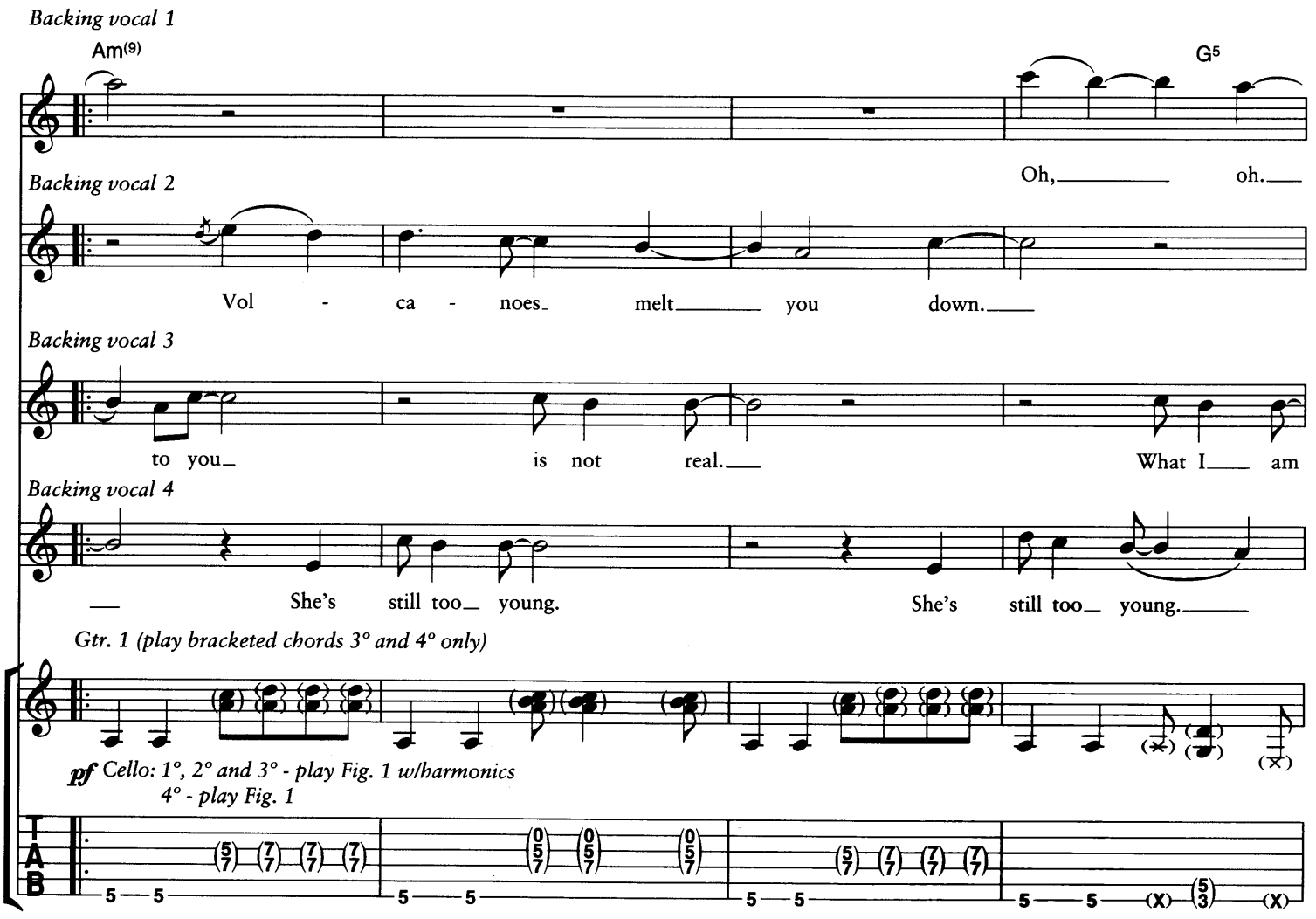

Am(9)
Fmaj7
— to you— you do not need.— What I am-
Am(9)
Fmaj7
— to you— is not what you— mean— to me,— You give me miles-
Am(9)
1.
Fmaj7
— and miles— of moun - tains and I'll ask—
2.
F
— for the— (sea.) I'll ask— for what I give

Bridge:

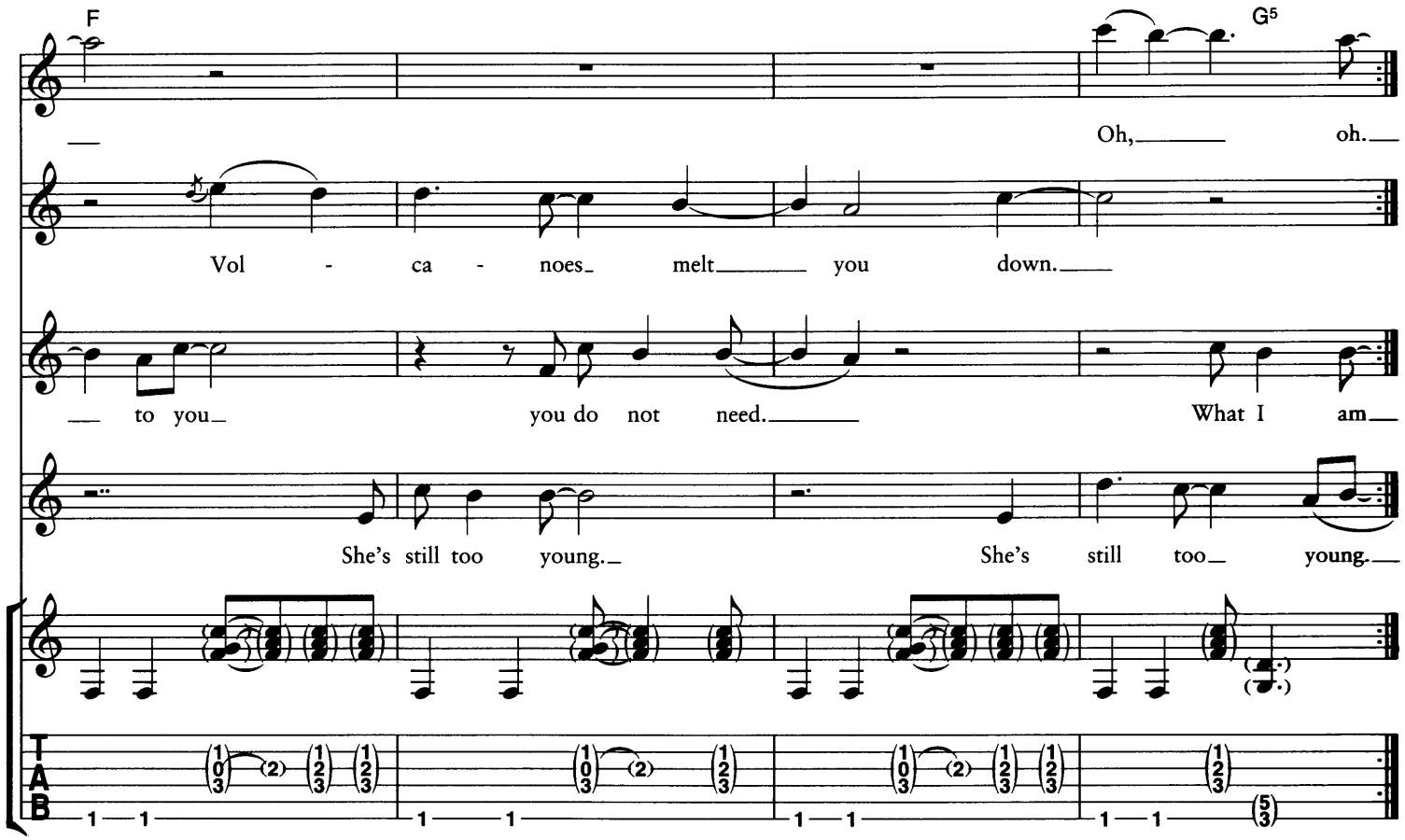

C
Em7
E7
Gtr. 1
to you
Is just what I'm go - ing through.
This is no -
Cello arr. for Gtr.
mf
Am
F
- thing new,
no, no, just a - no - ther phase of find - ing what I
C
E7
real - ly need.
Is what makes me bleed.
And like a

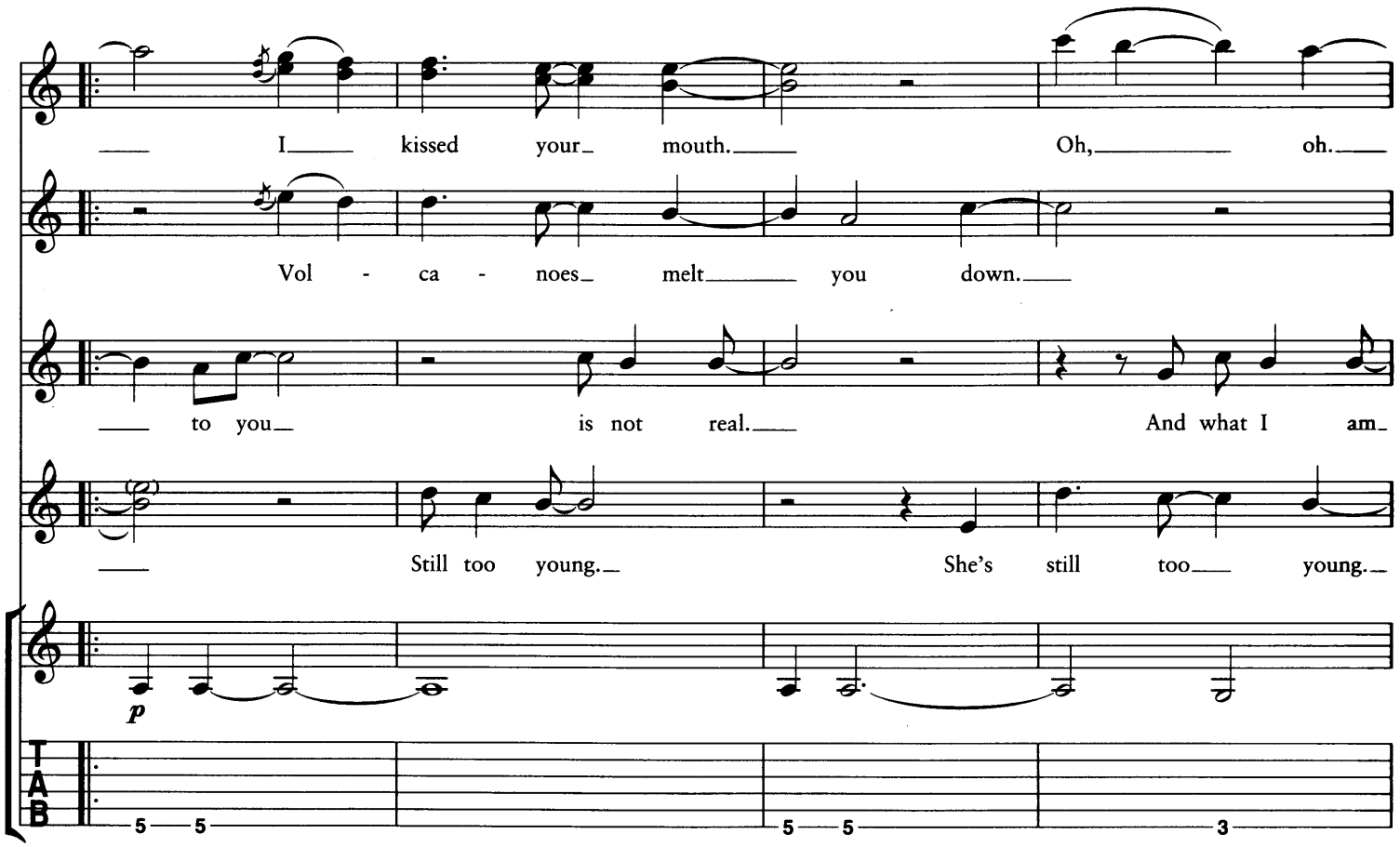

Am
F
2fr
Oh, oh.
What I am
new dis - ease. Oh, she's still too young to treat.
T
A
B
2
1

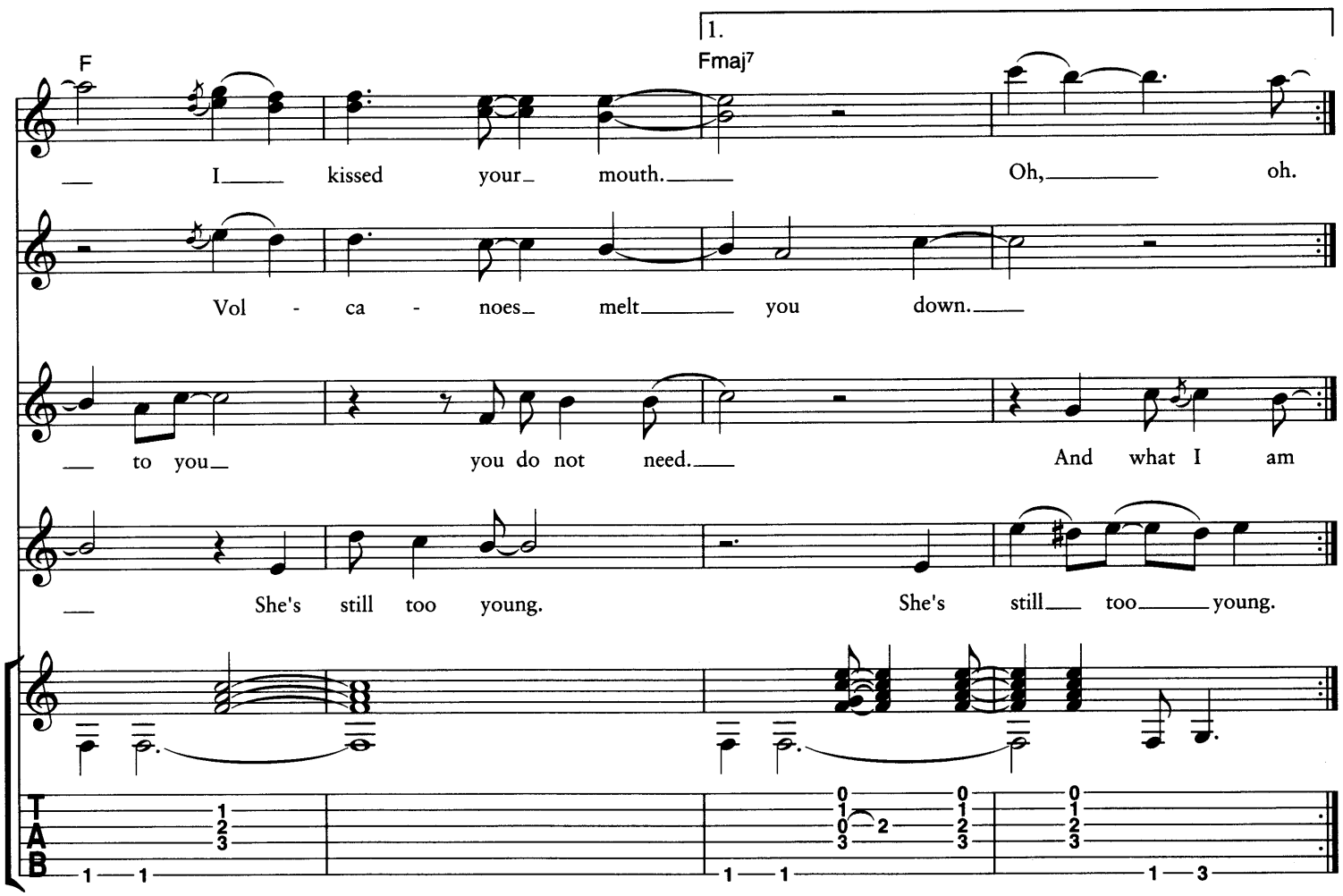
Outro:

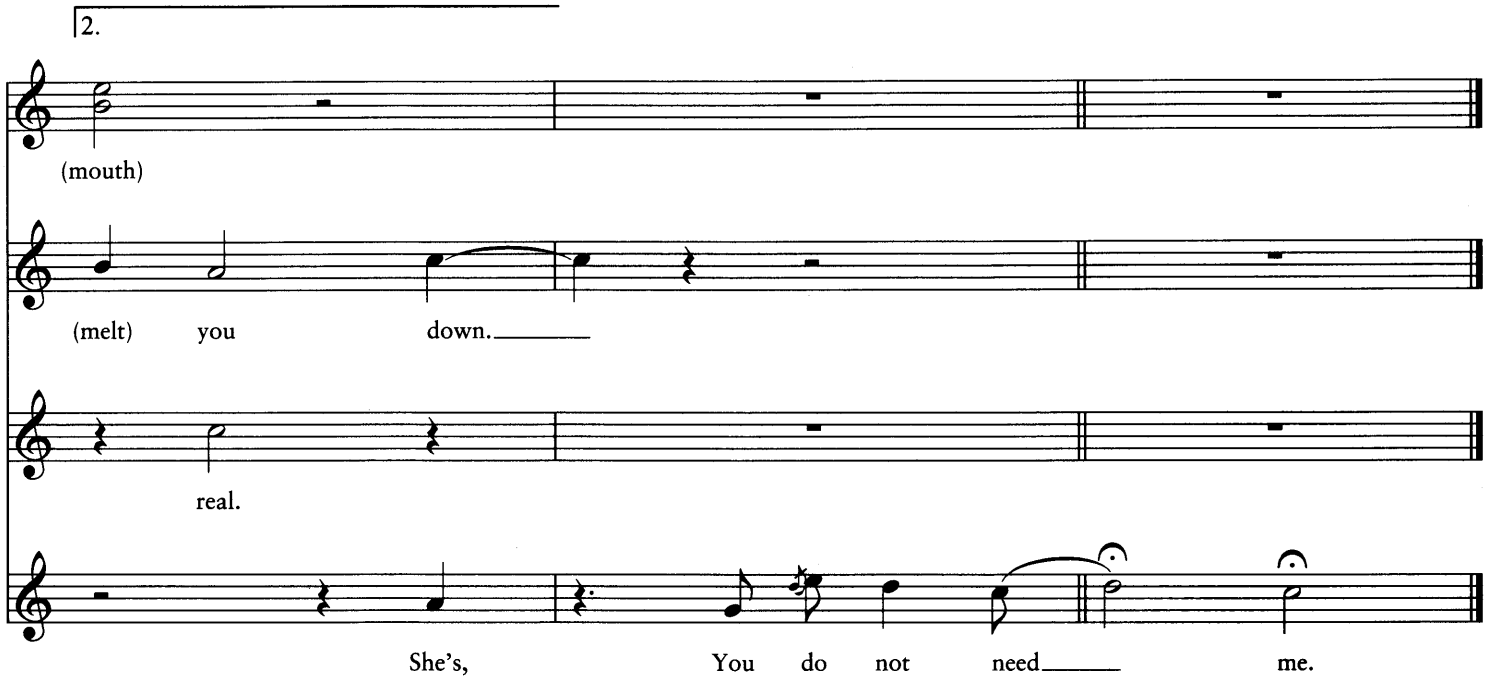

Backing vocal 1
Am(9)
G5
Oh, oh.
Backing vocal 2
Vol - ca - noes melt you down.
Backing vocal 3
to you is not real. What I am
Backing vocal 4
She's still too young. She's still too young.
Gtr. 1 (play bracketed chords 3° and 4° only)
pf Cello: 1°, 2° and 3° - play Fig. 1 w/harmonics
4° - play Fig. 1
T
A
B

Play 4 times


F
G5
Oh, oh.
Vol - ca - noes melt you down.
to you you do not need. What I am
She's still too young. She's still too young.
TAB

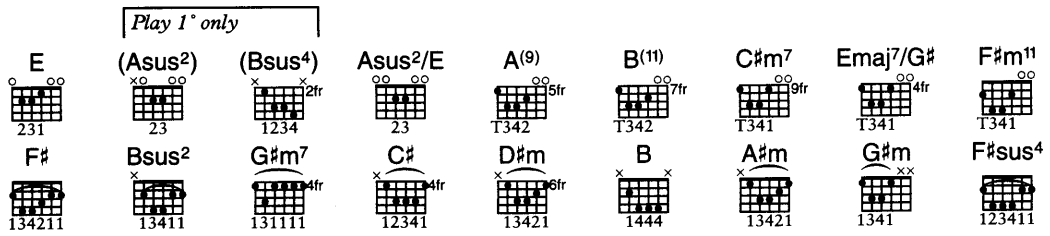

I kissed your mouth. Oh, oh.
Vol - ca - noes melt you down.
to you is not real. And what I am
Still too young. She's still too young.
p
TAB


1.
F
Fmaj7
I kissed your mouth. Oh, oh.
Vol - ca - noes melt you down.
to you you do not need. And what I am
She's still too young. She's still too young.
T
A
B


2.
(mouth)
(melt) you down.
real.
She's, You do not need me.

the blower's daughter

Words and Music by Damien Rice



Verse: ♩ = 70

Acous. Gtr. 1

E

And so it is. 1. Just like you said it would
2. Just like you said it should

Acous. Gtr. 2 (2° only)

p

A(9) (Asus2) B(11) (Bsus4)

be. Life goes ea - sy on me. Most
be. We'll both for - get the breeze. Most

A(9) (Asus2) E Asus2/E E Asus2/E

of the time. And so it is.
of the time. And so it is.

Cello arr. for Gtr. (2° only)

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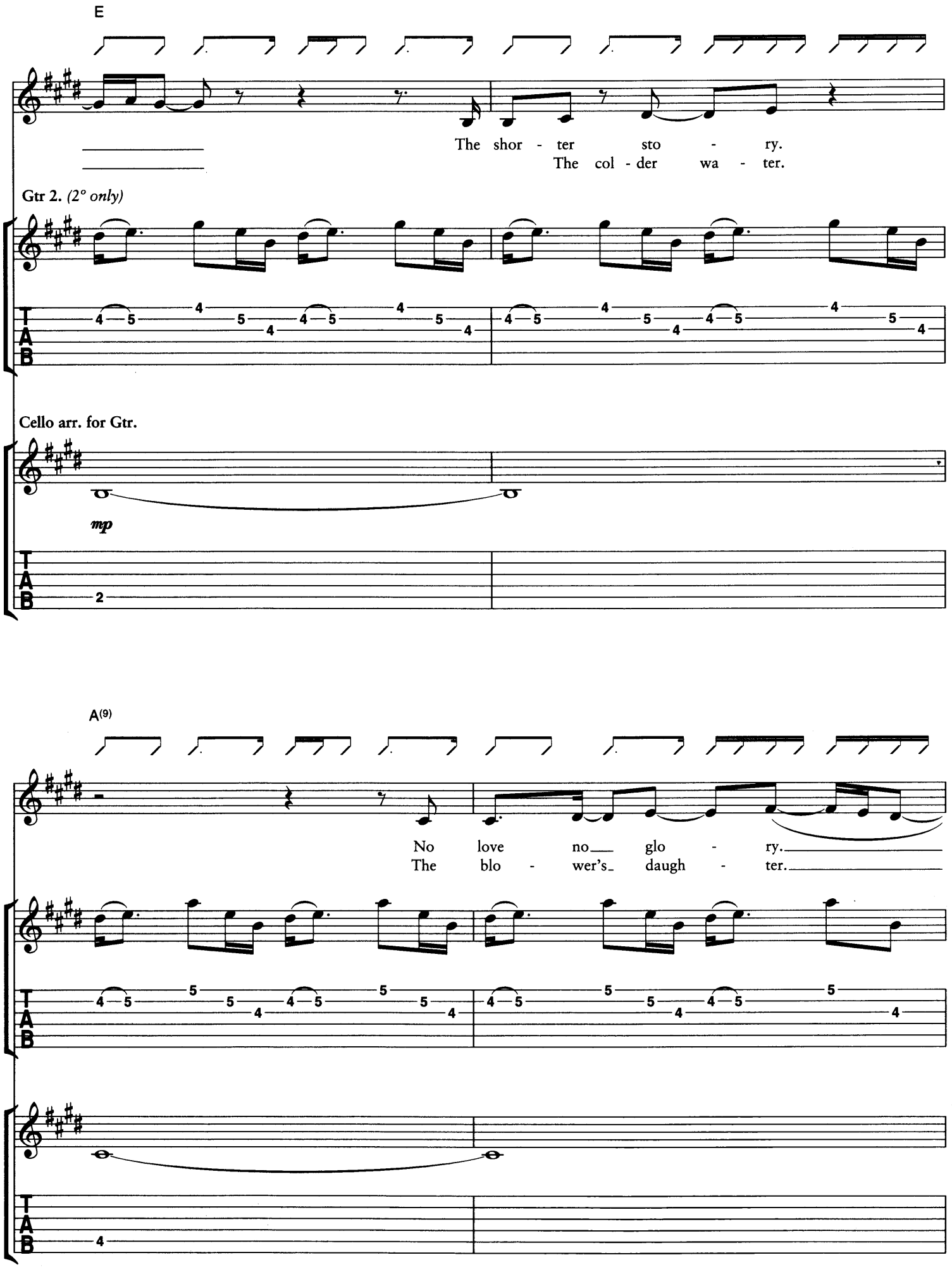
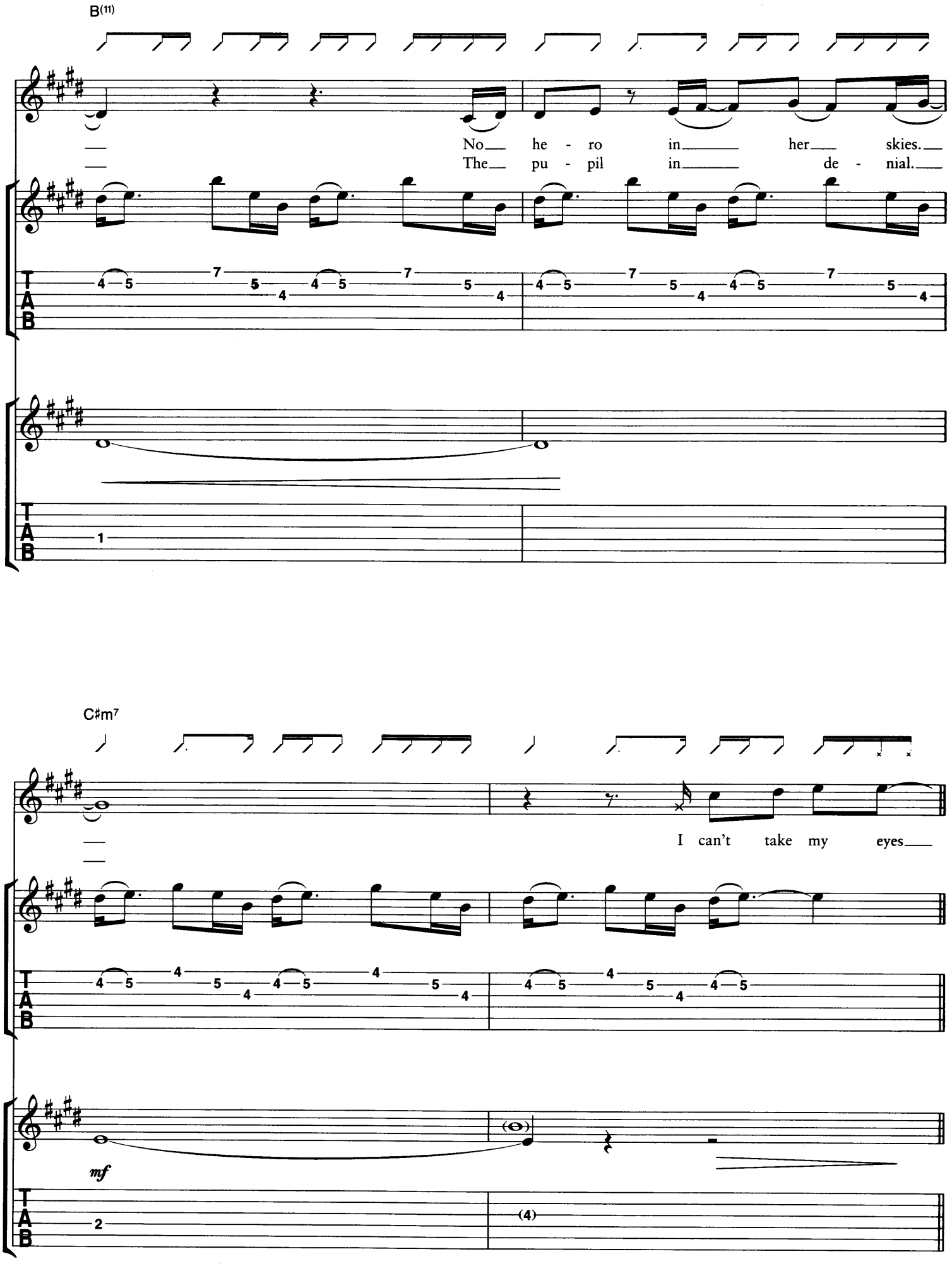
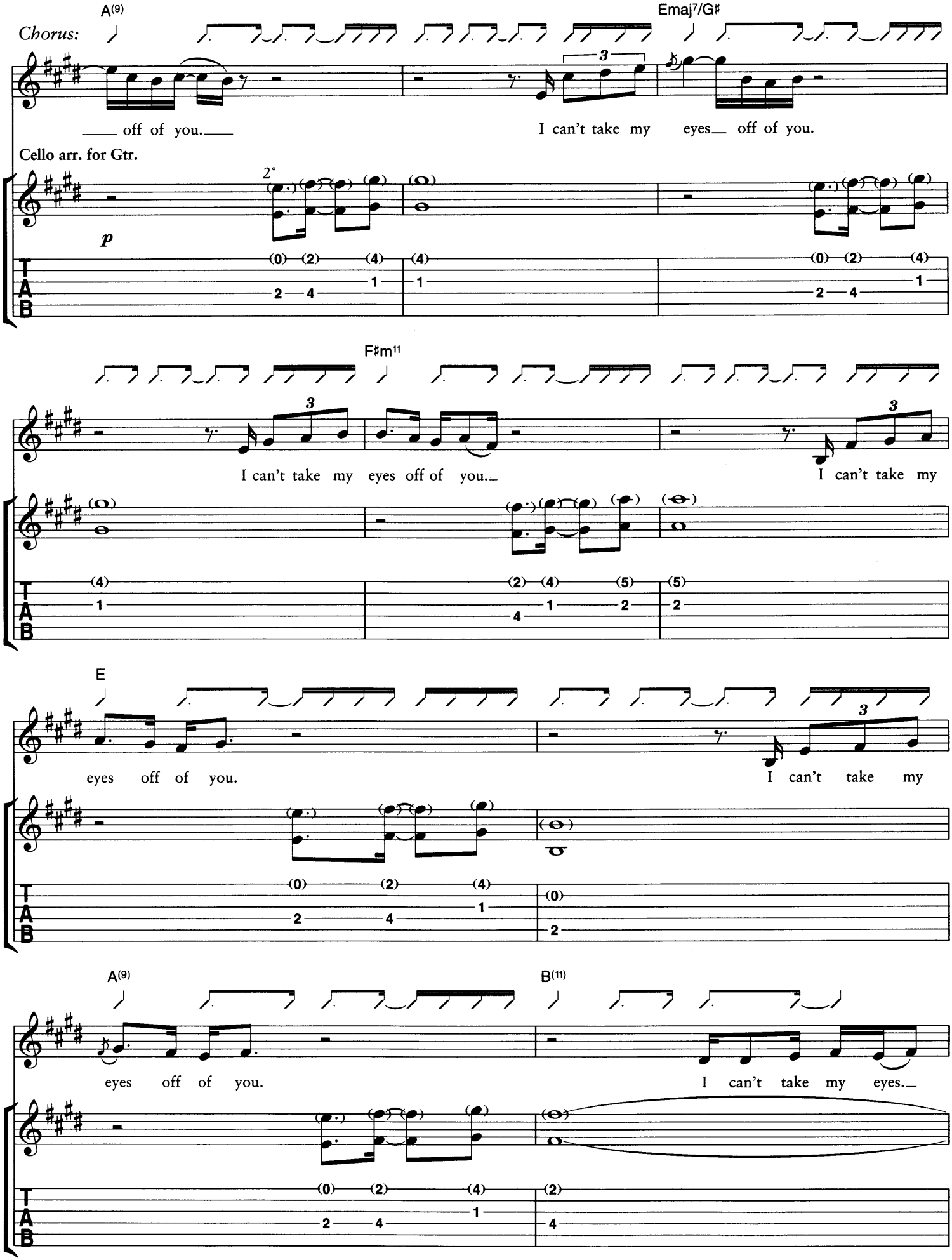
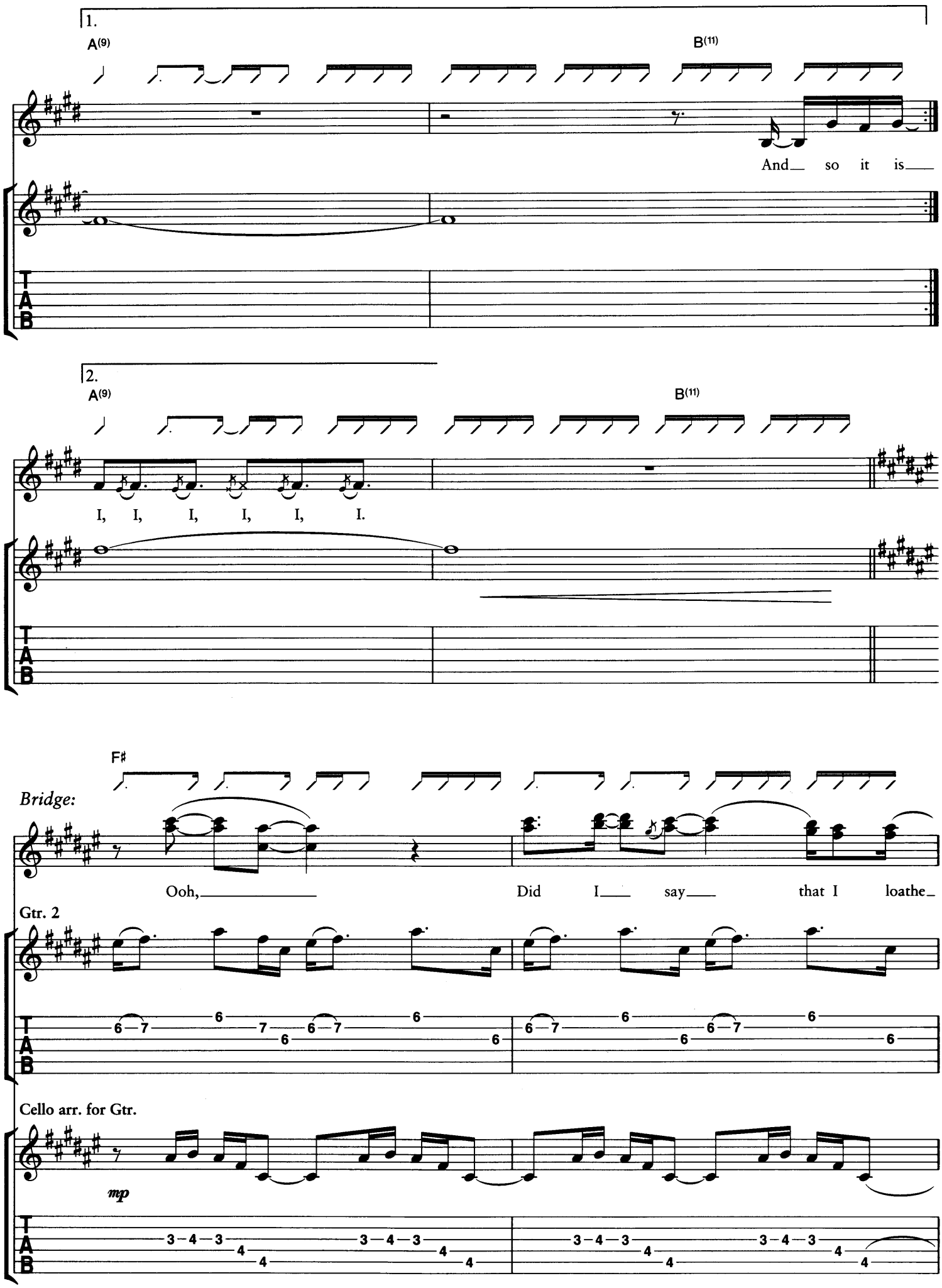
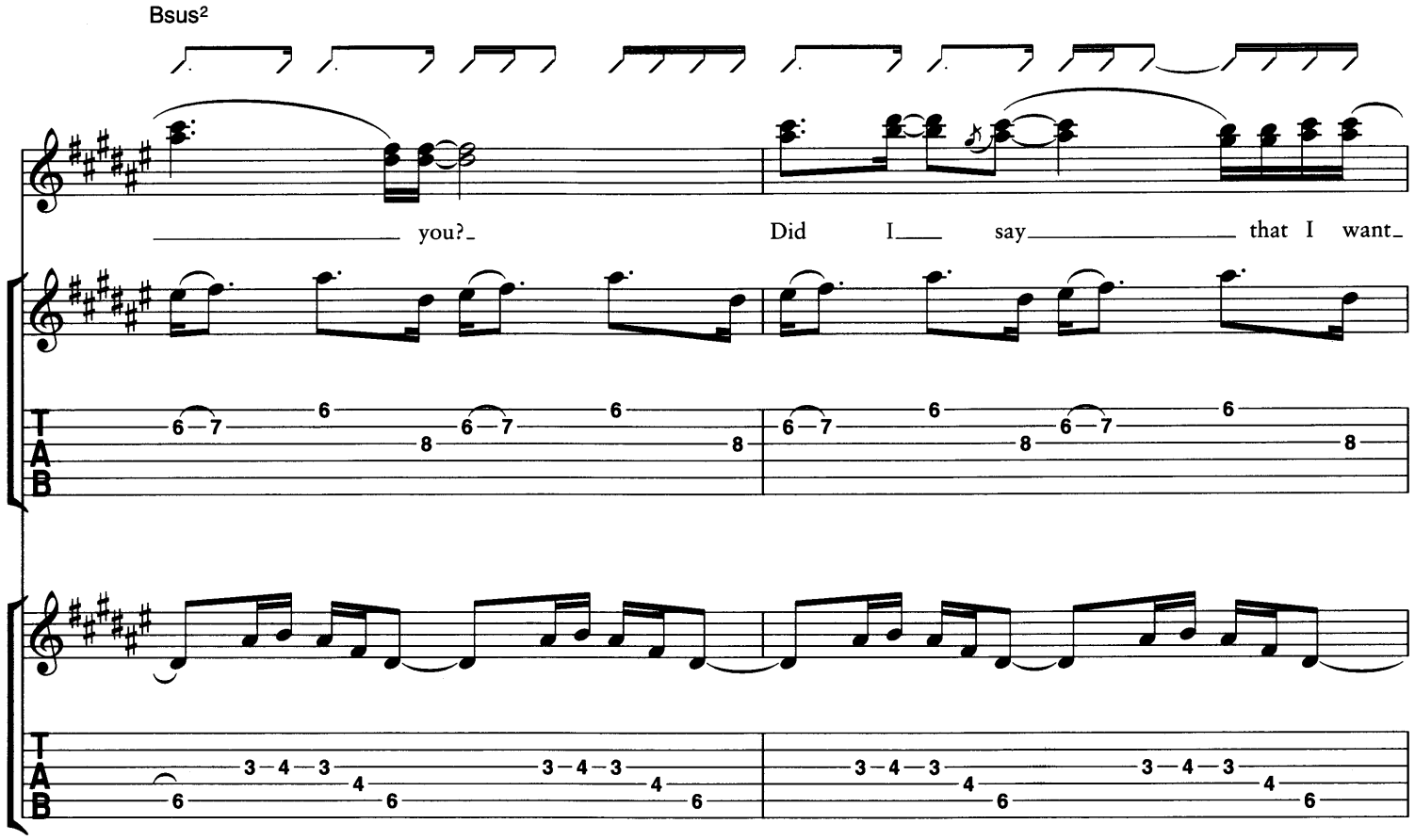
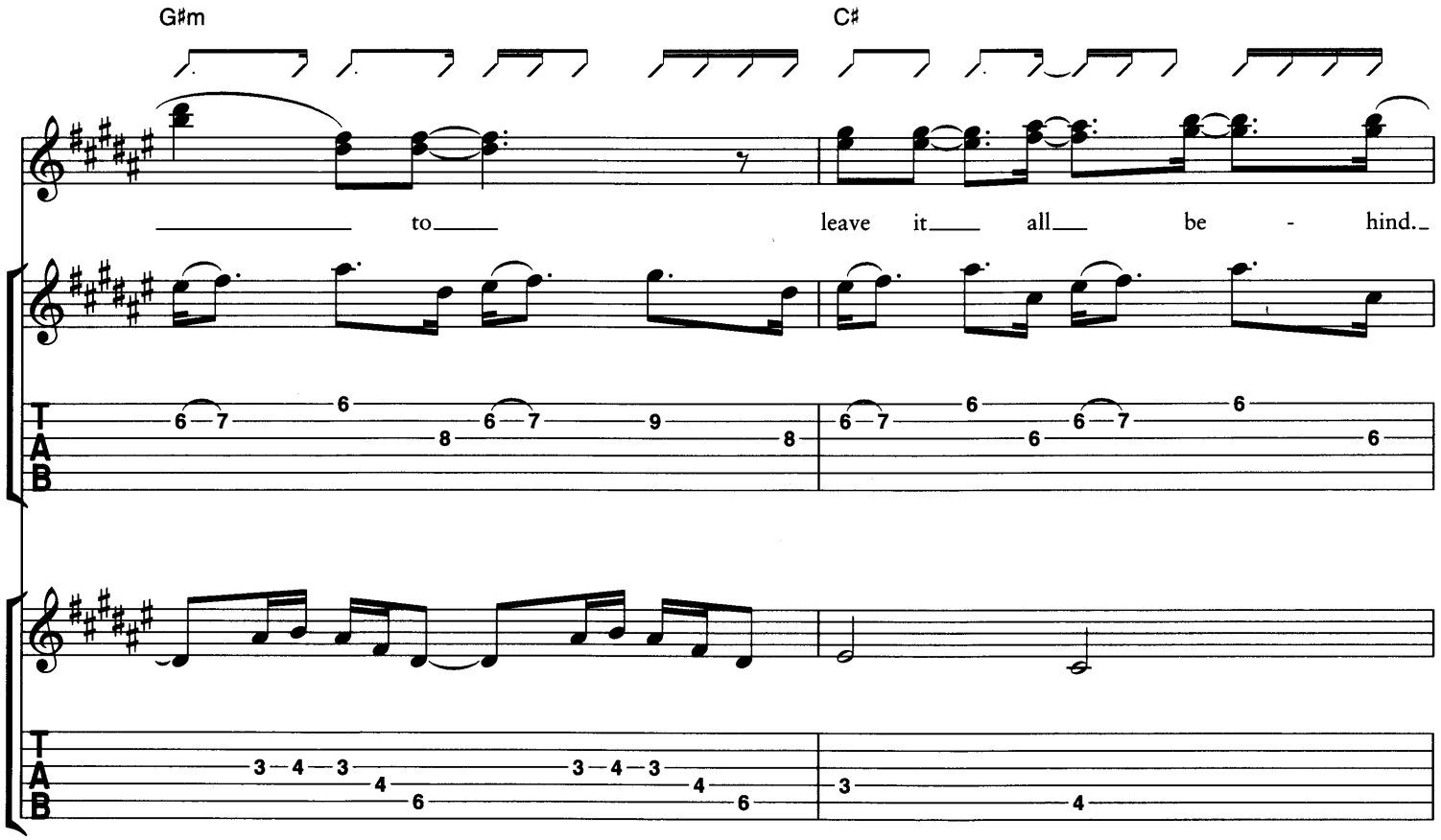

E
The shor - ter sto - ry.
The col - der wa - ter.
Gtr 2. (2° only)
Cello arr. for Gtr.
mp
A(9)
No love no glo - ry.
The blo - wer's daugh - ter.

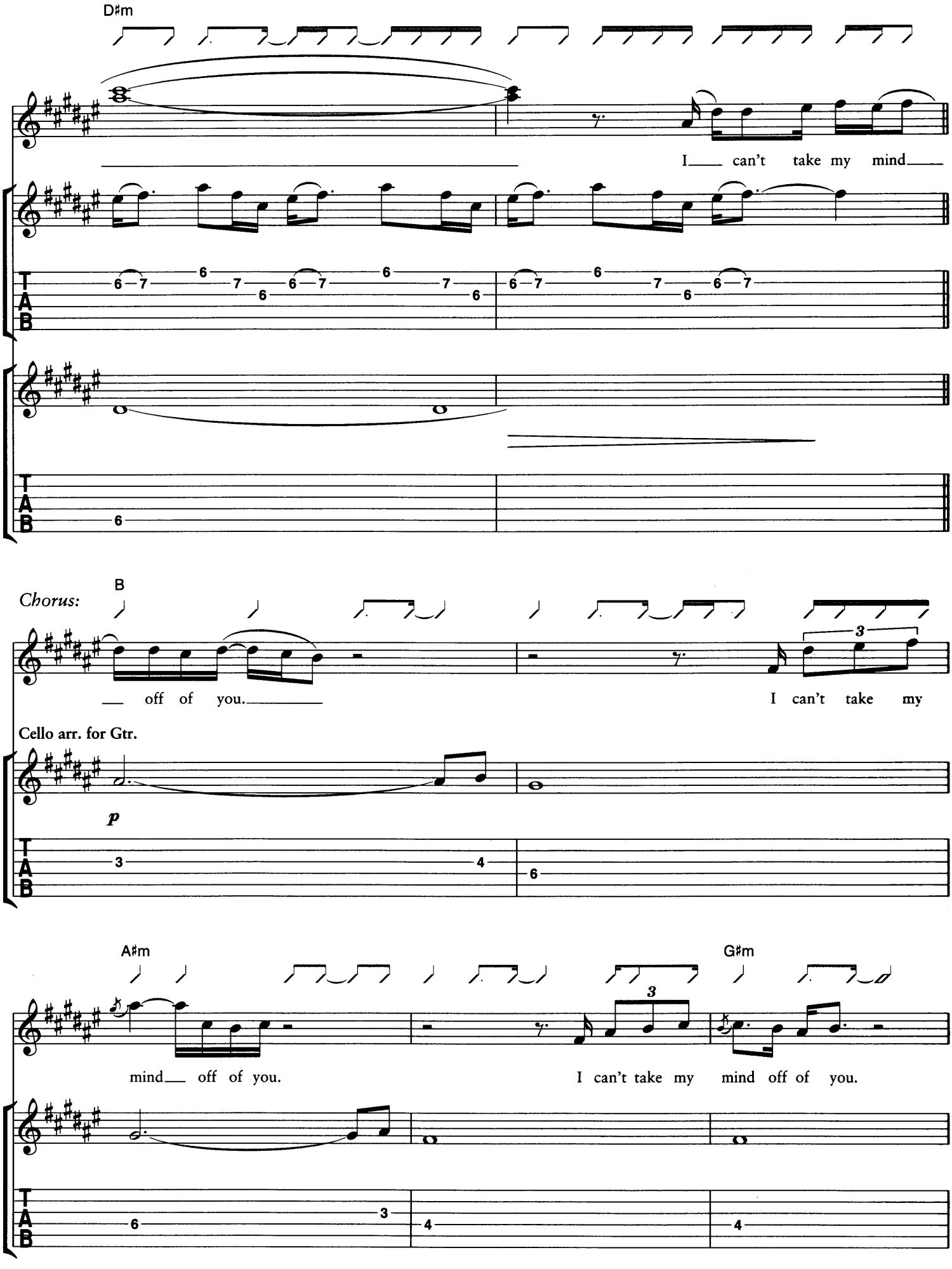

B(11)
No he - ro in her skies.
The pu - pil in de - nial.
C♯m7
I can't take my eyes
mf

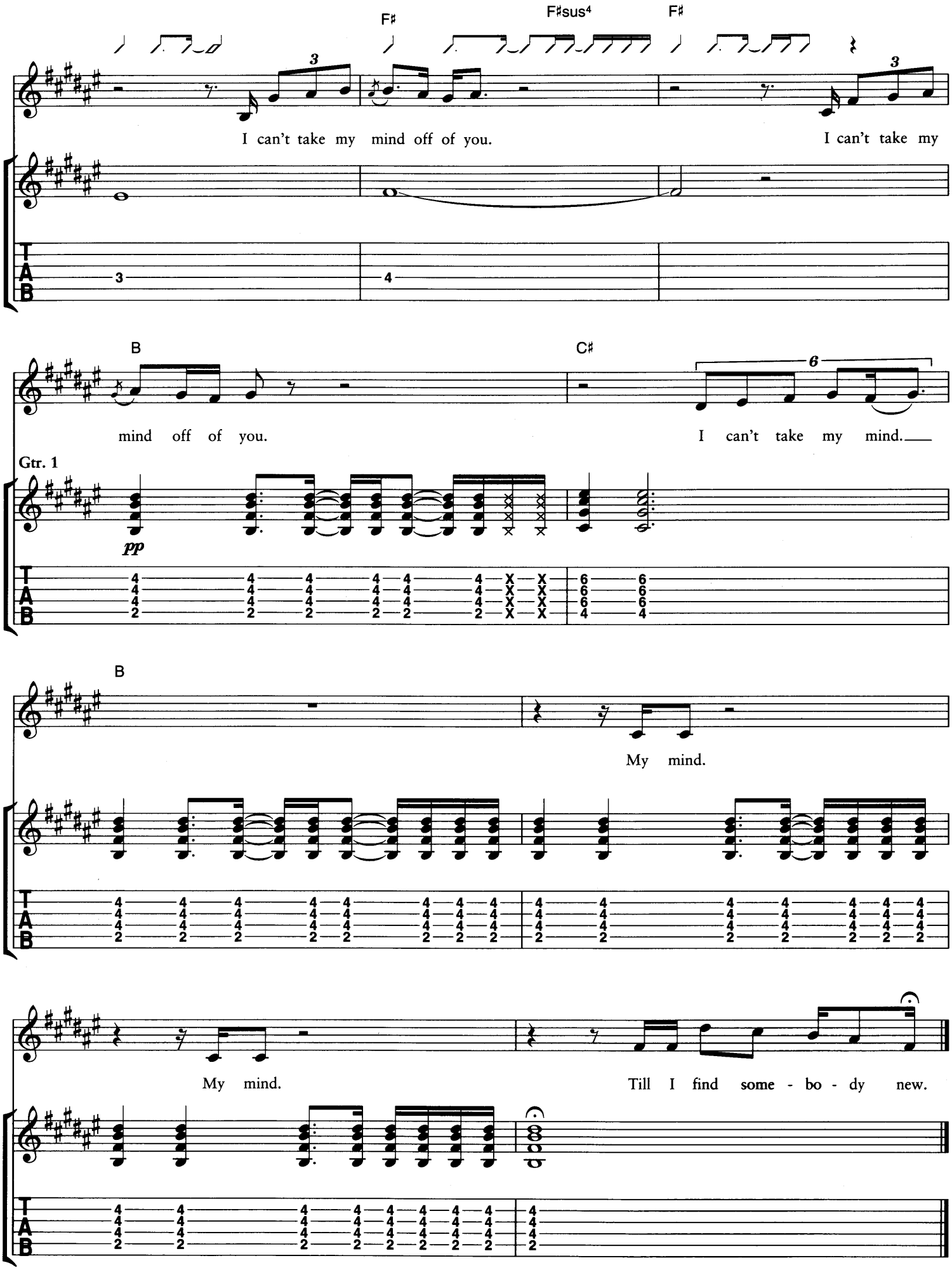

A(9)
Emaj7/G♯
Chorus:
off of you.
I can't take my eyes off of you.
Cello arr. for Gtr.
2°
p
F♯m11
I can't take my eyes off of you.
I can't take my
E
eyes off of you.
I can't take my
A(9)
B(11)
eyes off of you.
I can't take my eyes.
T
A
B


1.
A(9)
B(11)
And so it is
2.
A(9)
B(11)
I, I, I, I, I, I.
F♯
Bridge:
Ooh,
Did I say that I loathe
Gtr. 2
Cello arr. for Gtr.
mp
T
A
B


Bsus²
you?
Did I say that I want


G♯m
C♯
to
leave it all be - hind.

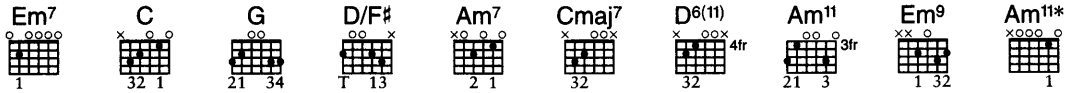

D♯m
I___ can't take my mind___
Chorus:
B
___ off of you.___
I can't take my
Cello arr. for Gtr.
p
A♯m
G♯m
mind___ off of you.
I can't take my mind off of you.


F♯
F♯sus4
F♯
I can't take my mind off of you.
I can't take my
B
C♯
mind off of you.
I can't take my mind.
Gtr. 1
pp
B
My mind.
My mind.
Till I find some - bo - dy new.

cannonball

Words and Music by Damien Rice

To match recording:
Capo all Gtrs. 6th fret



Intro ♩ = 75

Acous. Gtr. 3 *(capo 6th fret)*

Em7 C G D/F♯ Em7 C

Fig. 1

Acous. Gtr. 2 *(capo 6th fret)*

Acous. Gtr. 1 *(capo 6th fret)*

p

G D/F♯ Em7 C G D/F♯

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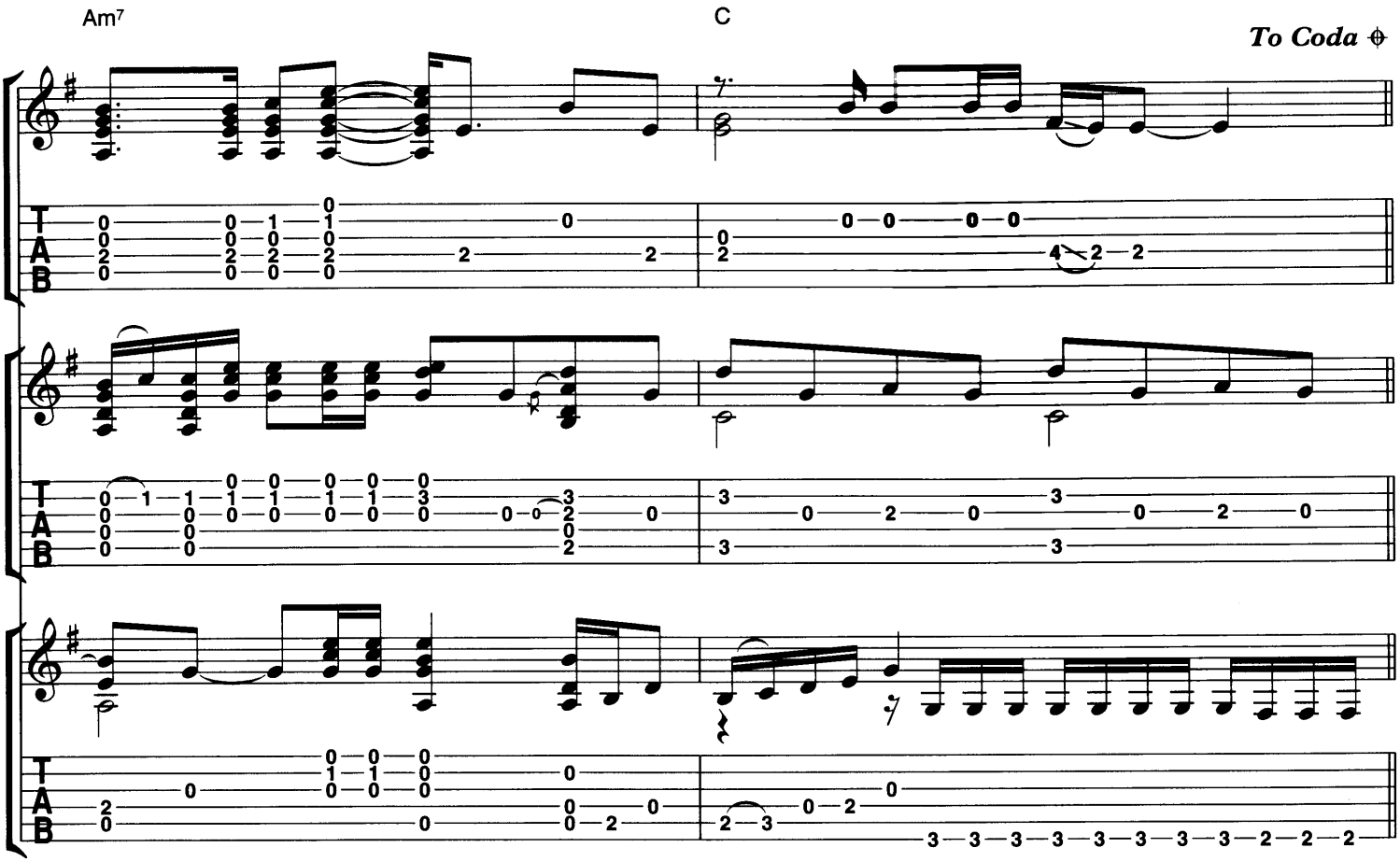
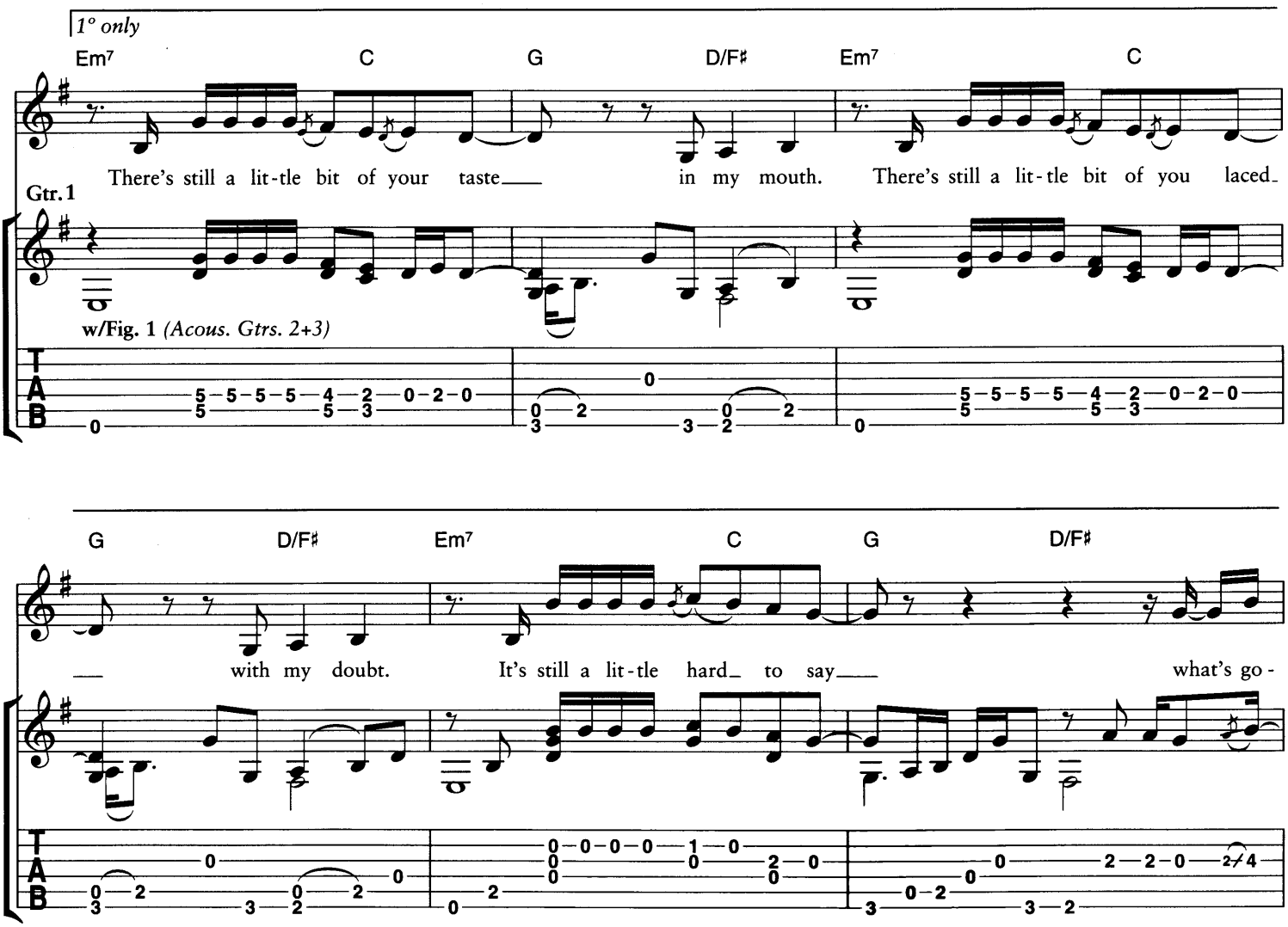
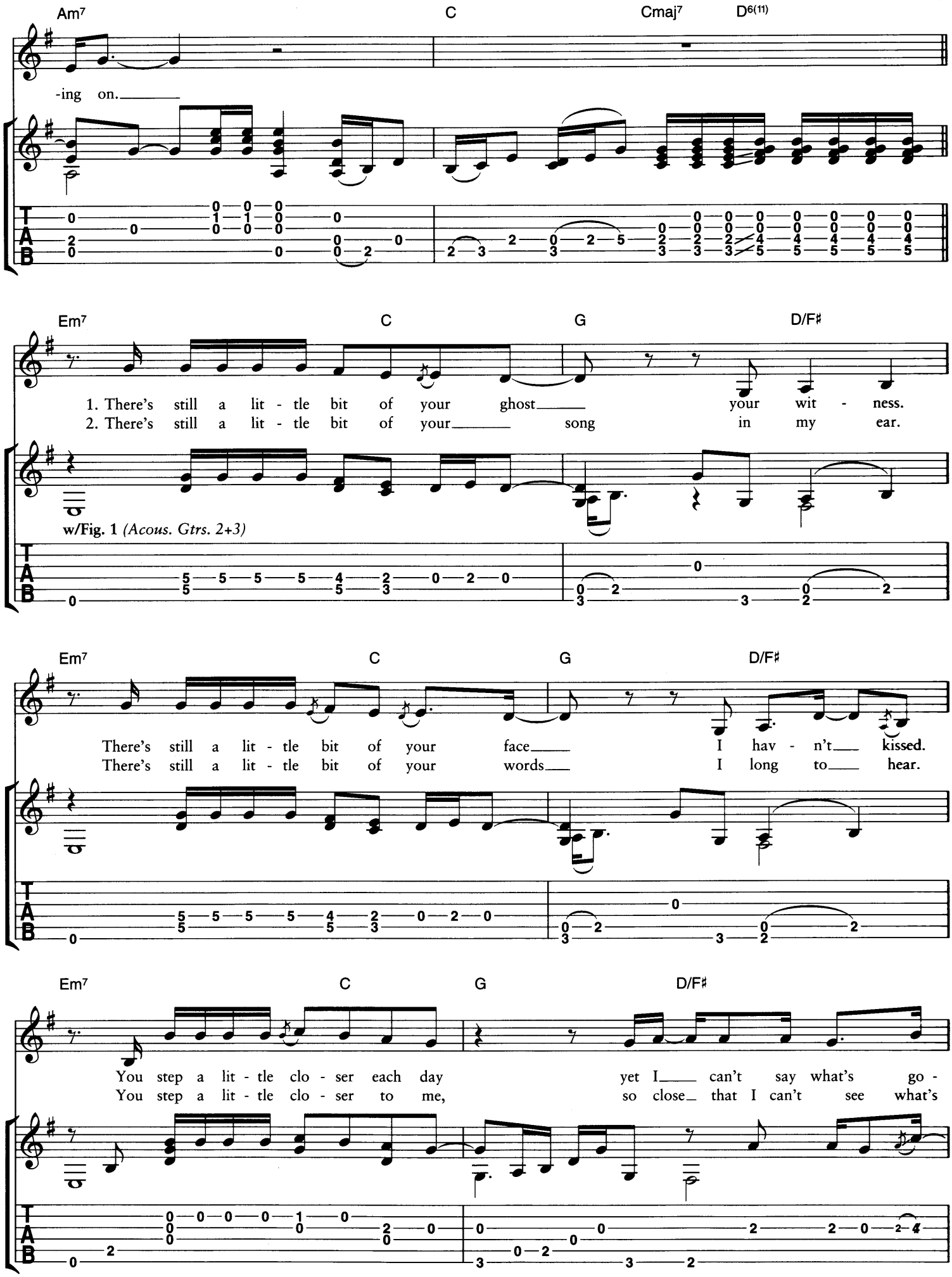
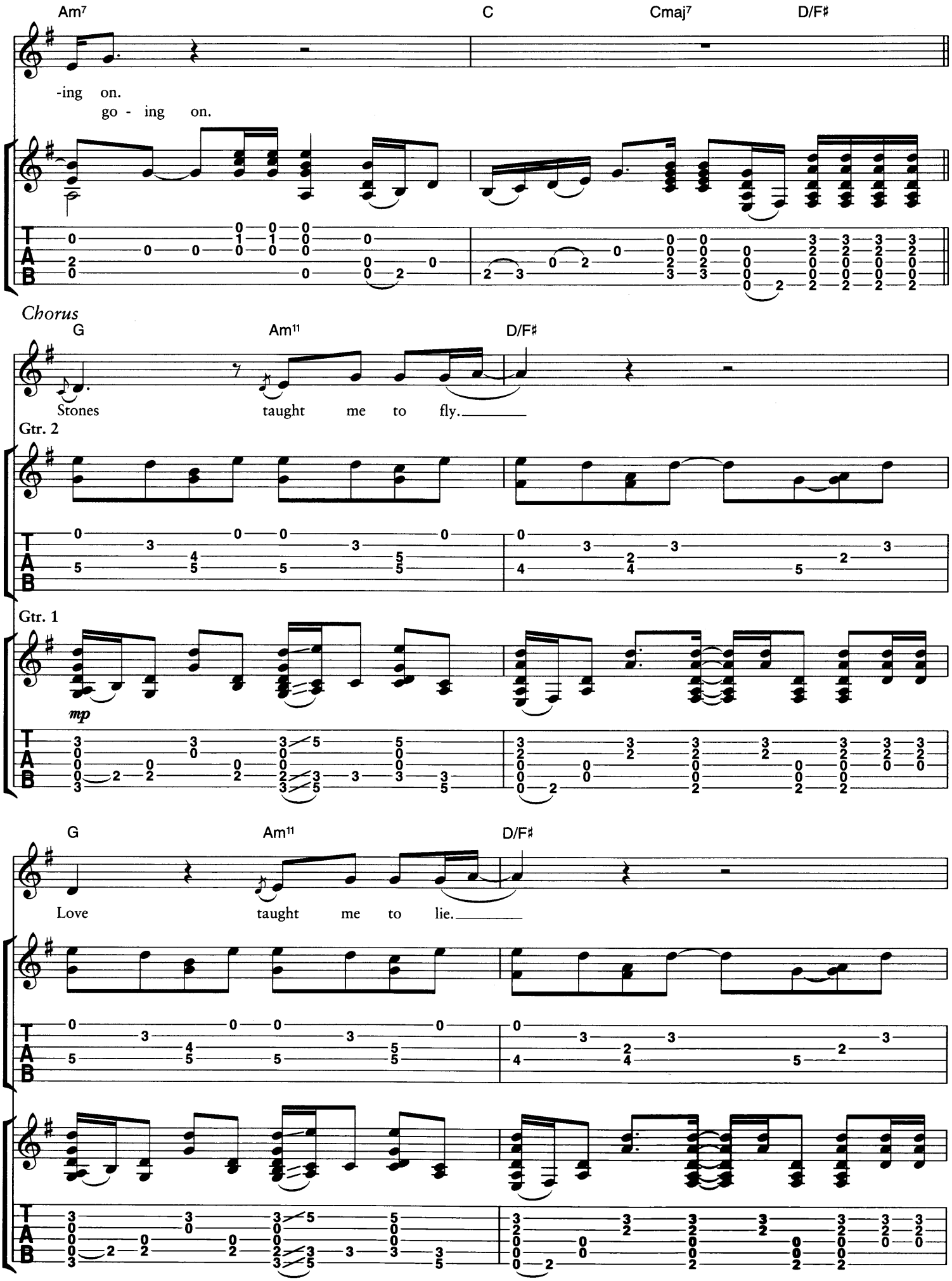

Am7
C
To Coda

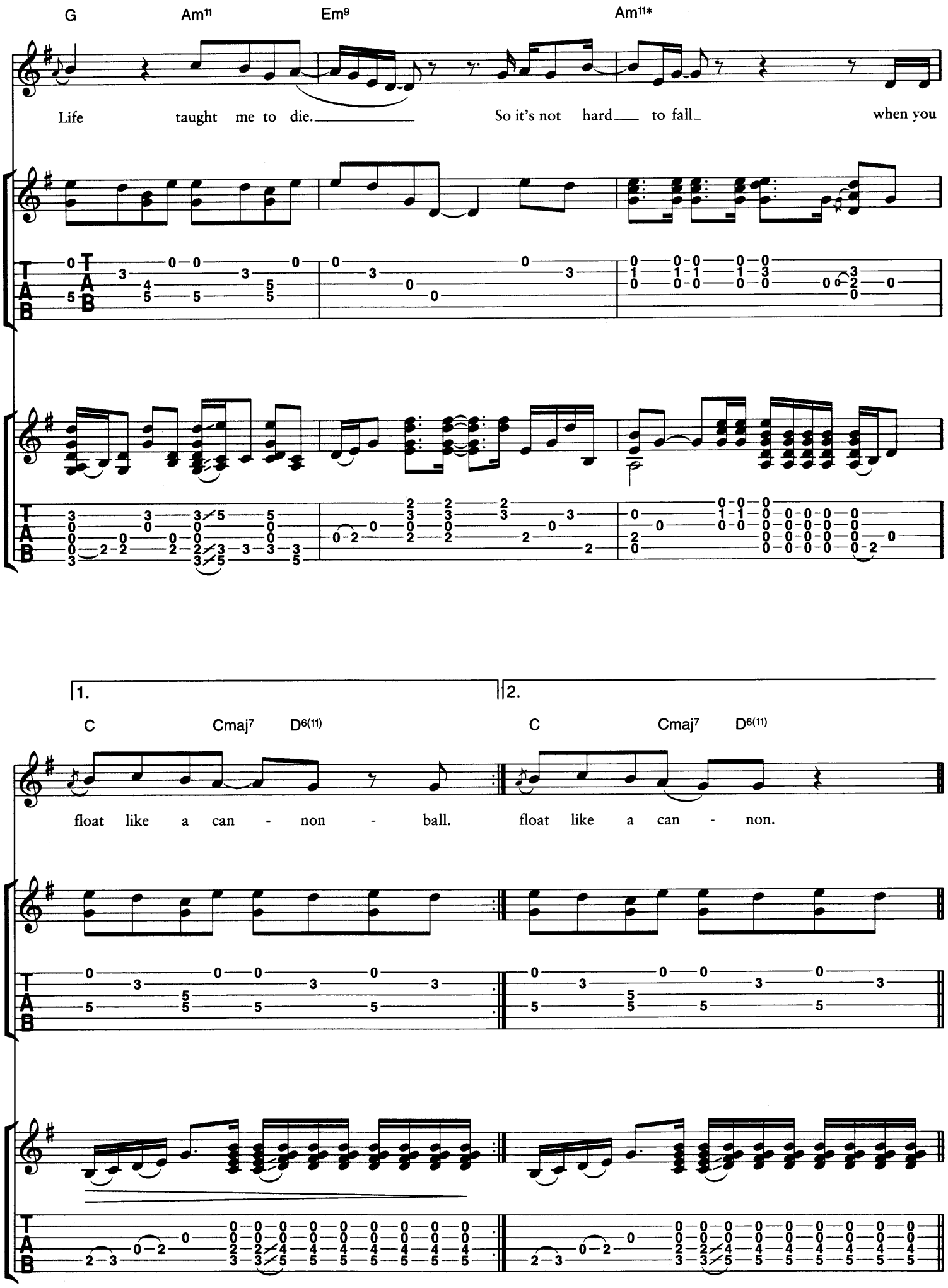
Verse

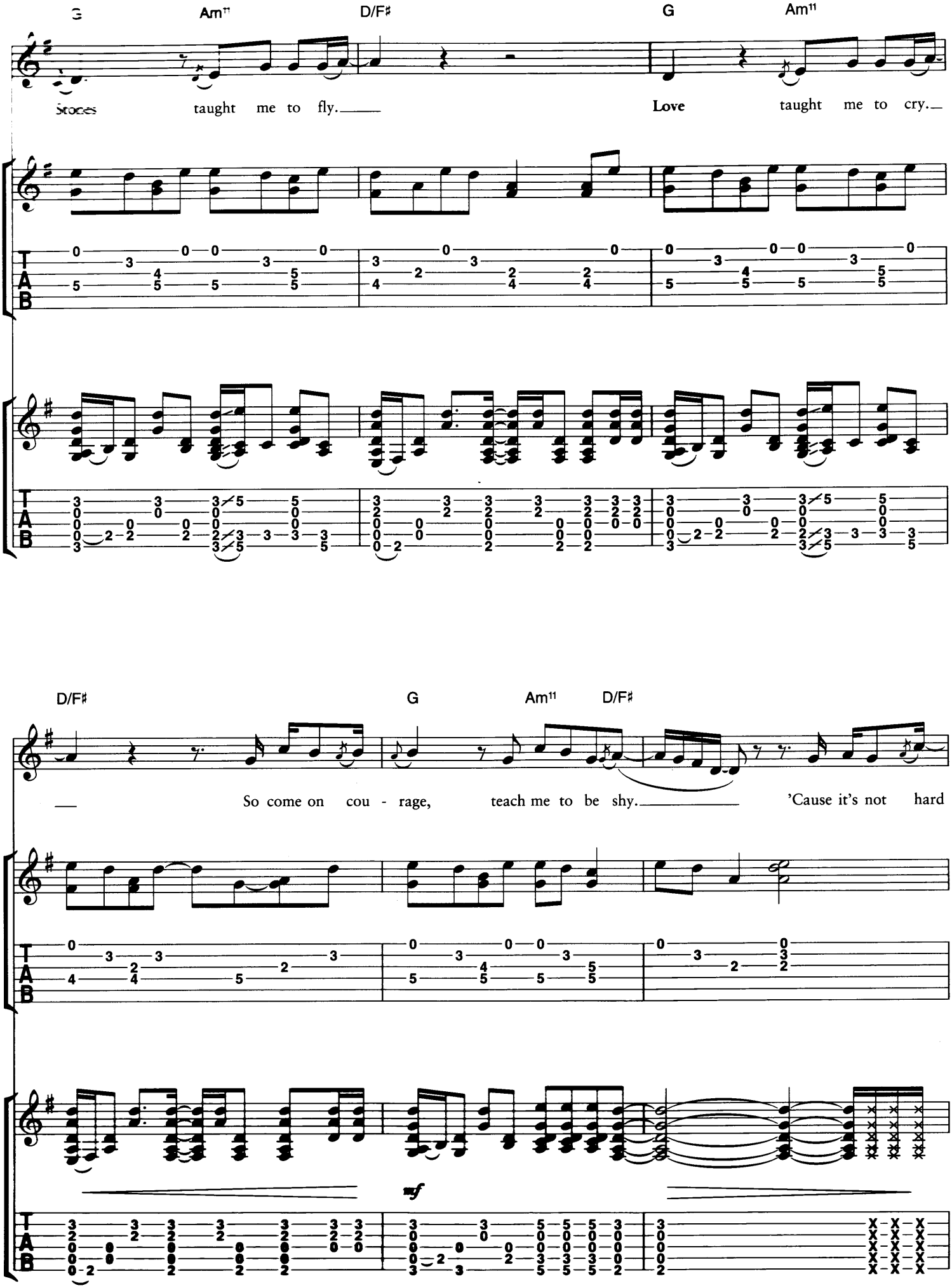

1° only
Em7
C
G
D/F♯
Em7
C
There's still a lit-tle bit of your taste in my mouth. There's still a lit-tle bit of you laced
Gtr. 1
w/Fig. 1 (Acous. Gtrs. 2+3)

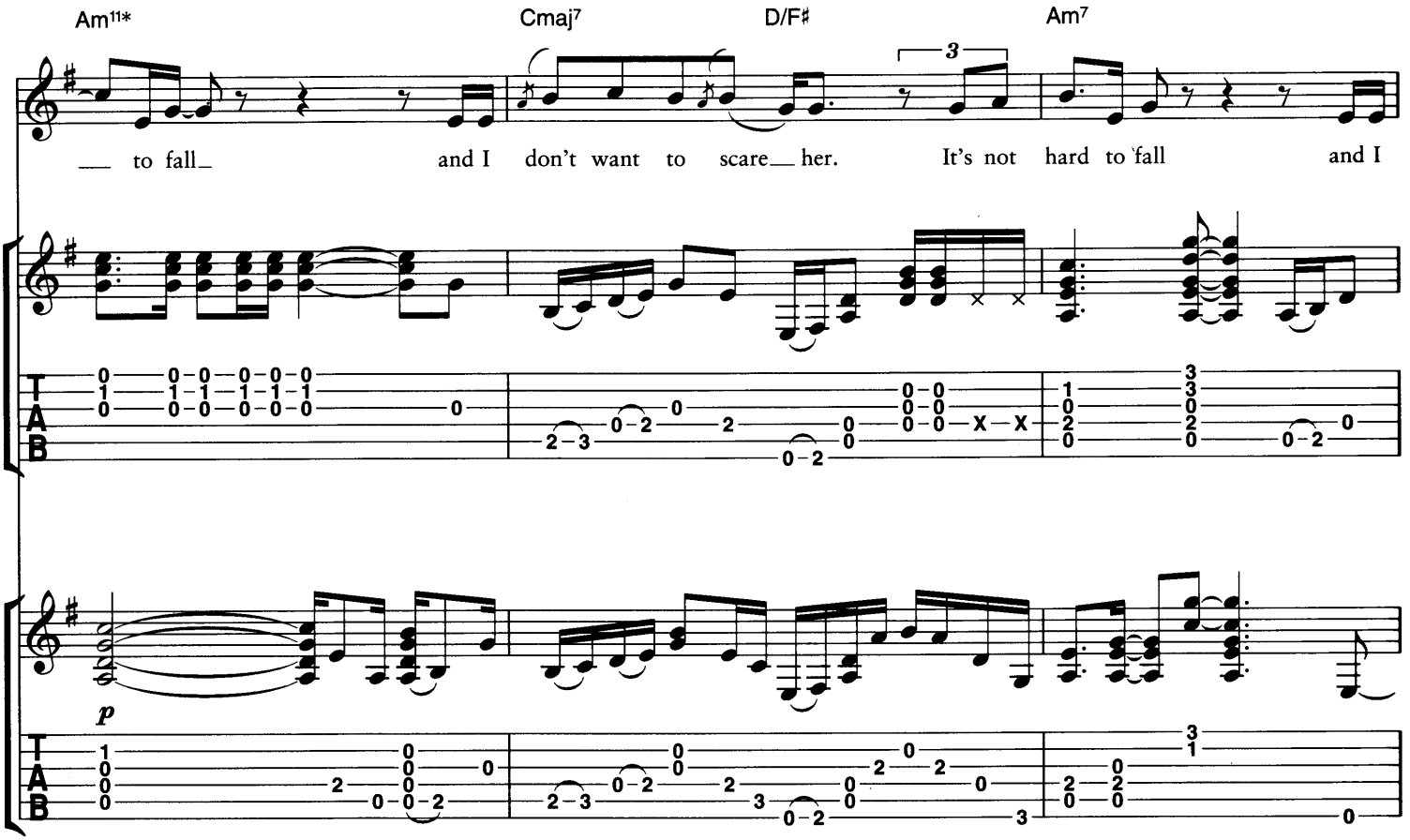
G
D/F♯
Em7
C
G
D/F♯
with my doubt. It's still a lit-tle hard to say what's go-


Am7
C
Cmaj7
D6(11)
-ing on.
Em7
C
G
D/F♯
1. There's still a lit - tle bit of your ghost your wit - ness.
2. There's still a lit - tle bit of your song in my ear.
w/Fig. 1 (Acous. Gtrs. 2+3)
Em7
C
G
D/F♯
There's still a lit - tle bit of your face I hav - n't kissed.
There's still a lit - tle bit of your words I long to hear.
Em7
C
G
D/F♯
You step a lit - tle clo - ser each day yet I can't say what's go -
You step a lit - tle clo - ser to me, so close that I can't see what's

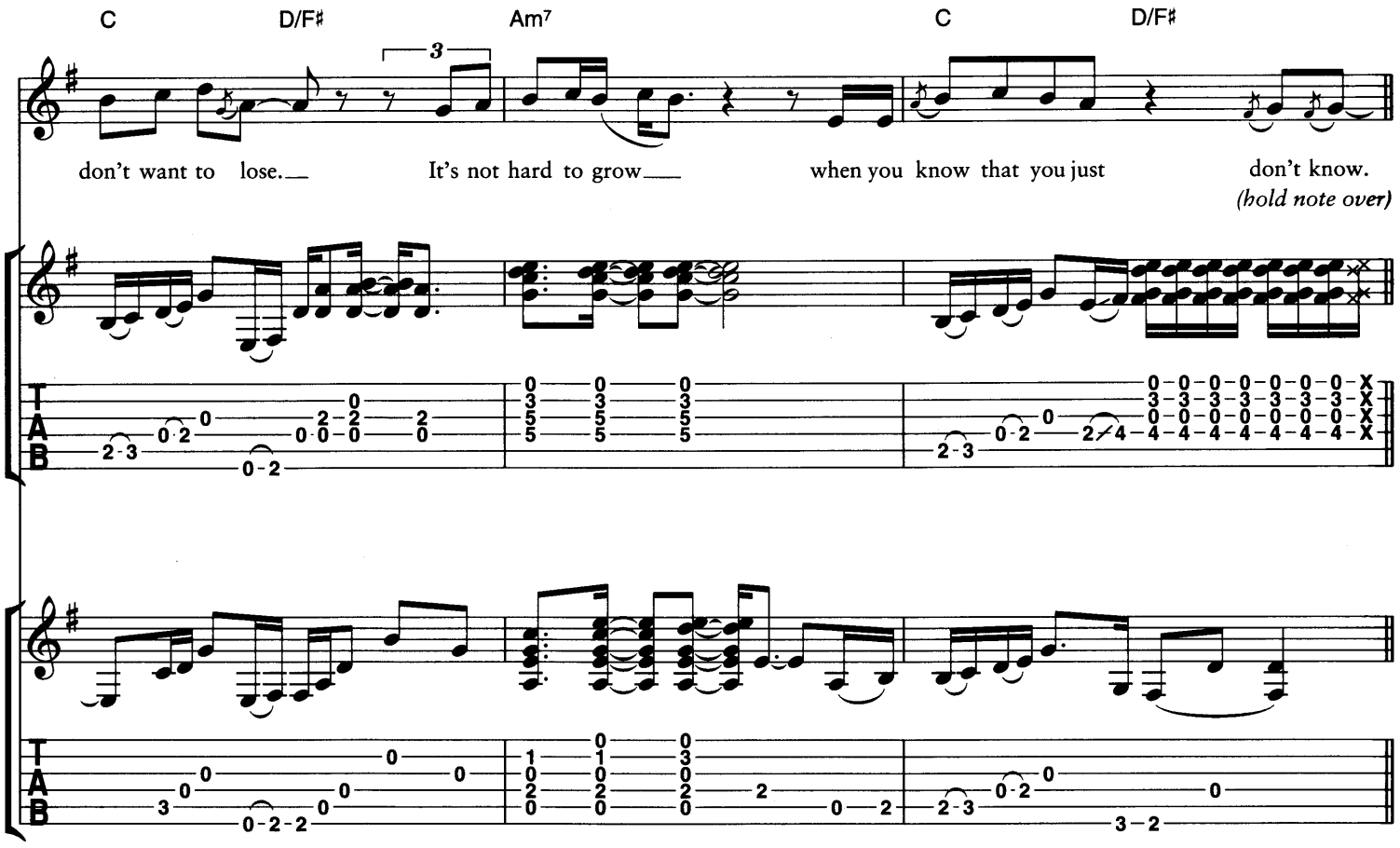

Am7
C
Cmaj7
D/F♯
-ing on.
go - ing on.
Chorus
G
Am11
D/F♯
Stones taught me to fly.
Gtr. 2
Gtr. 1
mp
G
Am11
D/F♯
Love taught me to lie.


G
Am11
Em9
Am11*
Life taught me to die. So it's not hard to fall when you
1.
2.
C
Cmaj7
D6(11)
C
Cmaj7
D6(11)
float like a can - non - ball. float like a can - non.


G
Am11
D/F♯
G
Am11
Stones taught me to fly.
Love taught me to cry.
D/F♯
G
Am11
D/F♯
So come on cou - rage, teach me to be shy.
'Cause it's not hard
mf


Am11*
Cmaj7
D/F♯
Am7
to fall
and I don't want to scare her.
It's not hard to fall
and I
p

D.C. al Coda


C
D/F♯
Am7
C
D/F♯
don't want to lose.
It's not hard to grow
when you know that you just
don't know.
(hold note over)

Coda

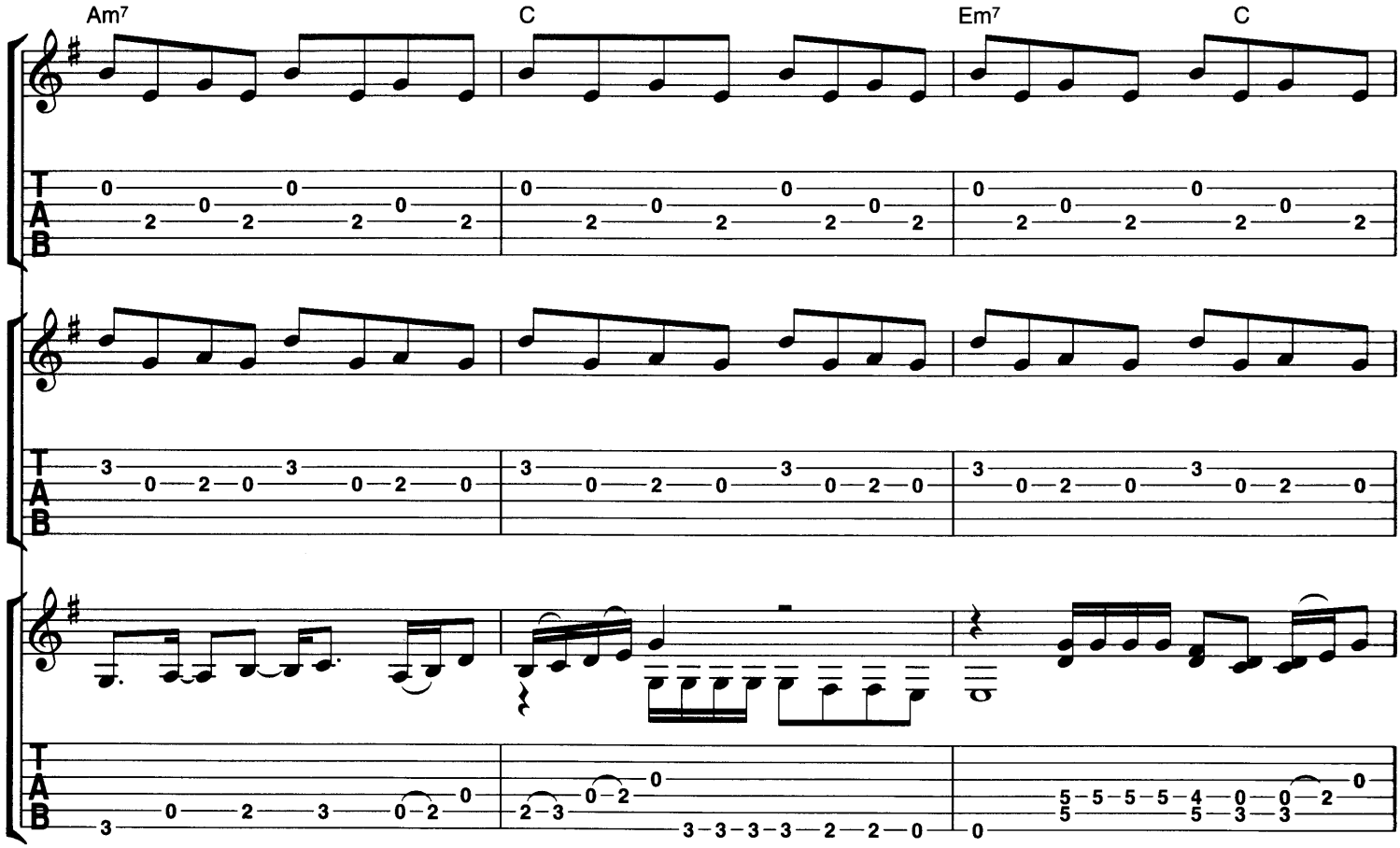
Gtr. 3

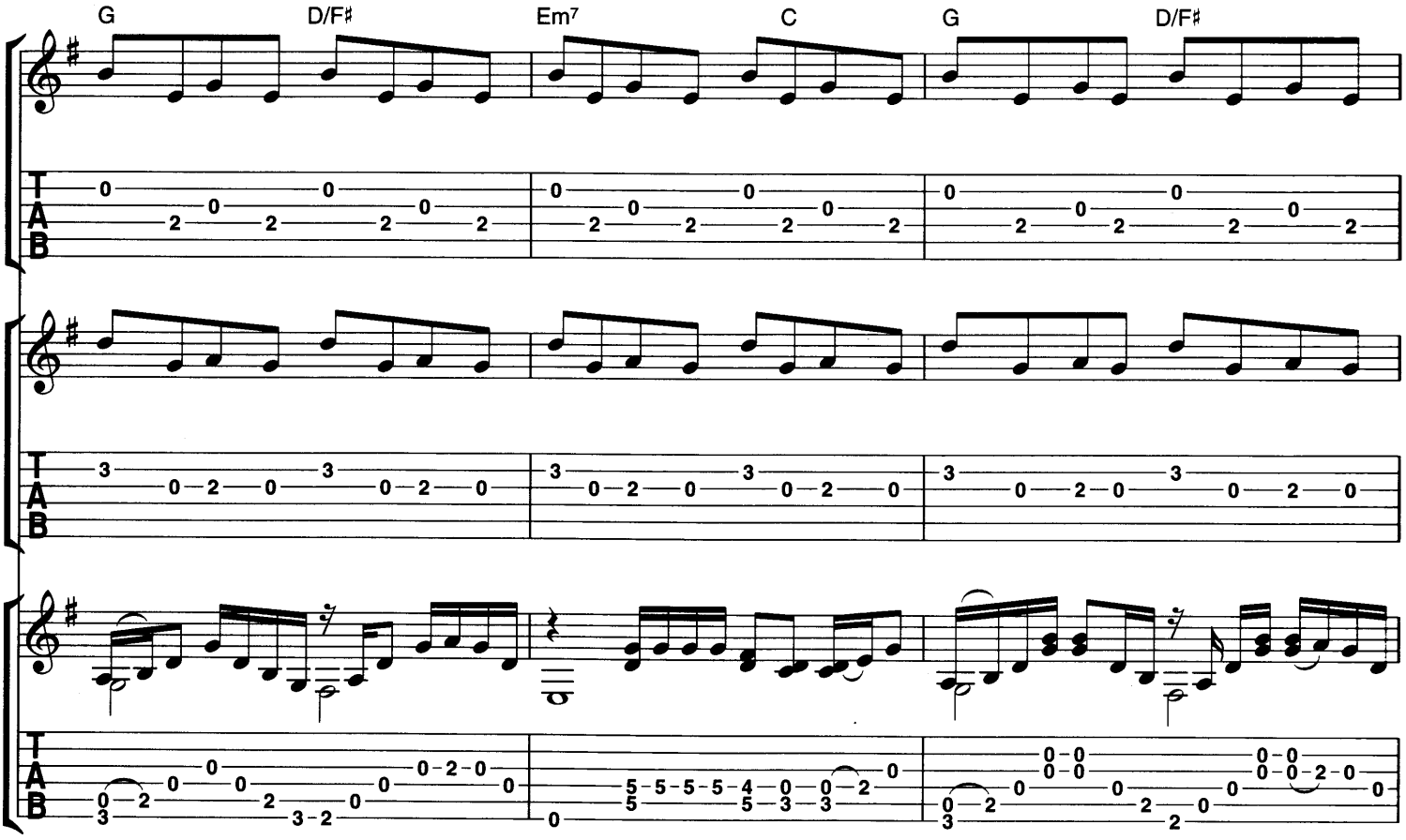
Em7 C G D/F♯ Em7 C

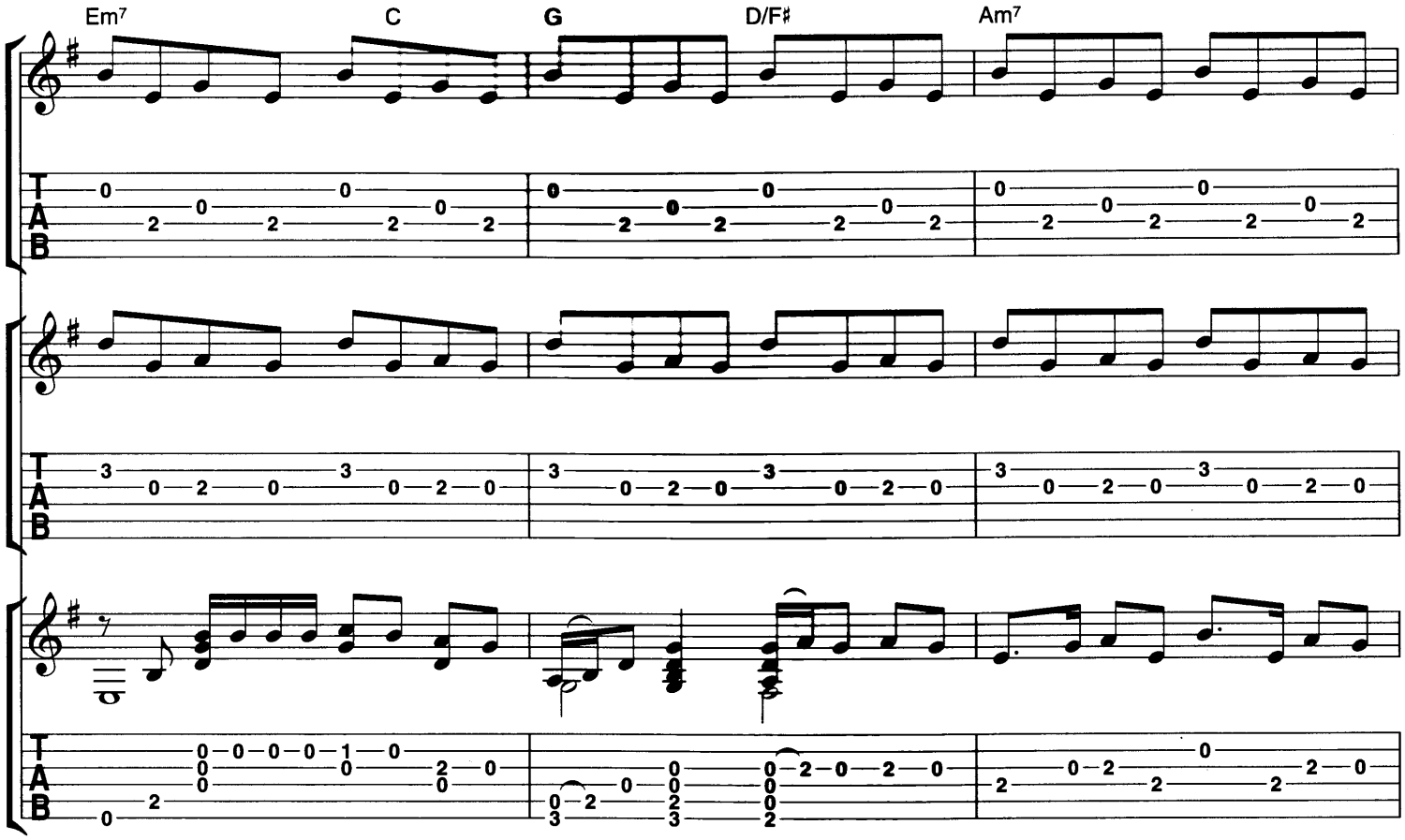
Gtr. 2

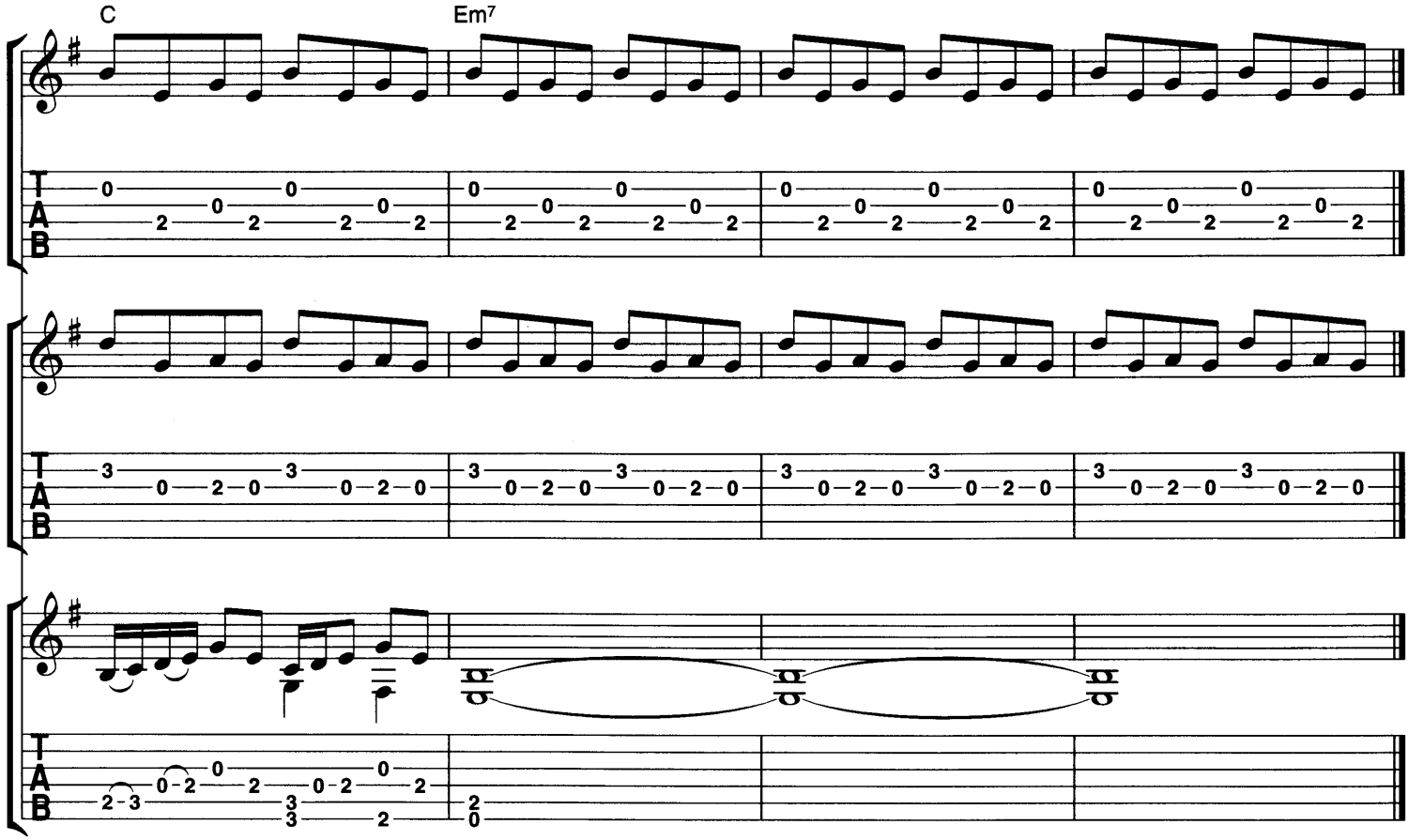
Gtr. 1

G D/F♯ Em7 C G D/F♯


Am7
C
Em7
C


G
D/F♯
Em7
C
G
D/F♯


Em7
C
G
D/F♯
Am7

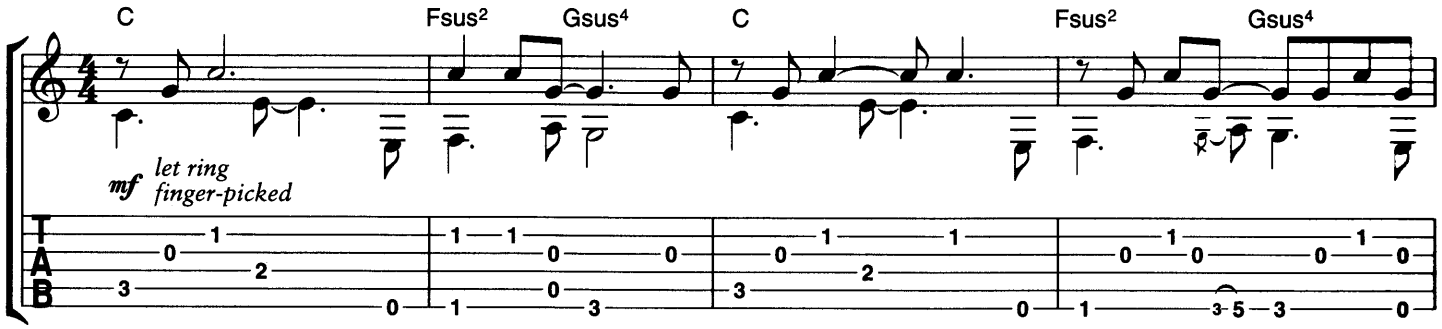

C
Em7

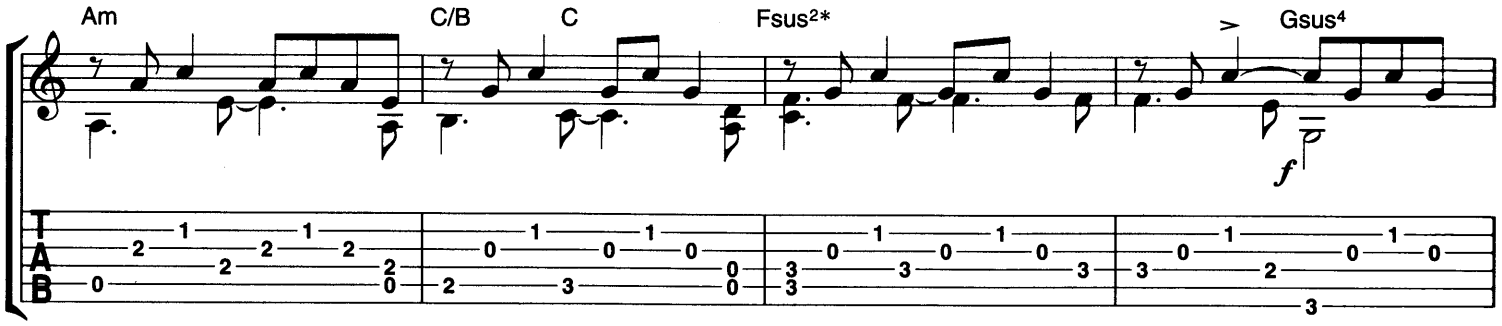
older chests

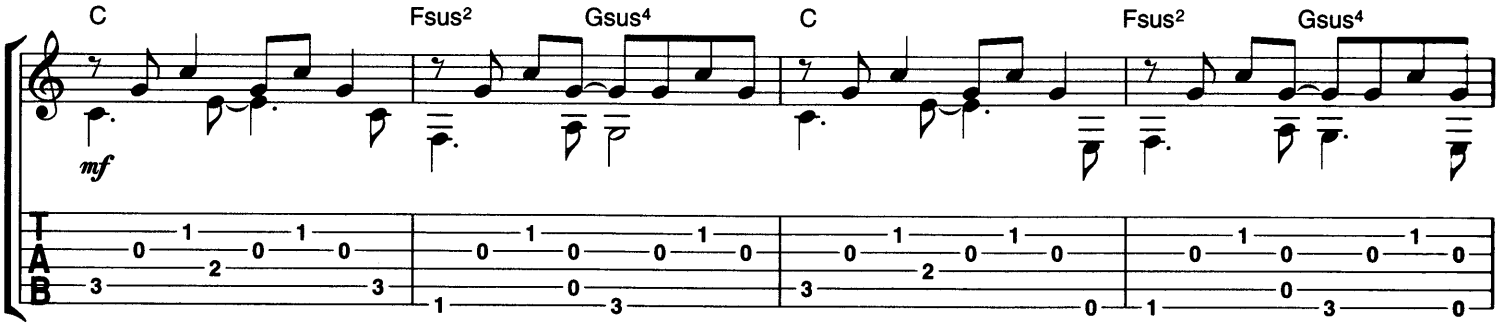
Words and Music by Damien Rice

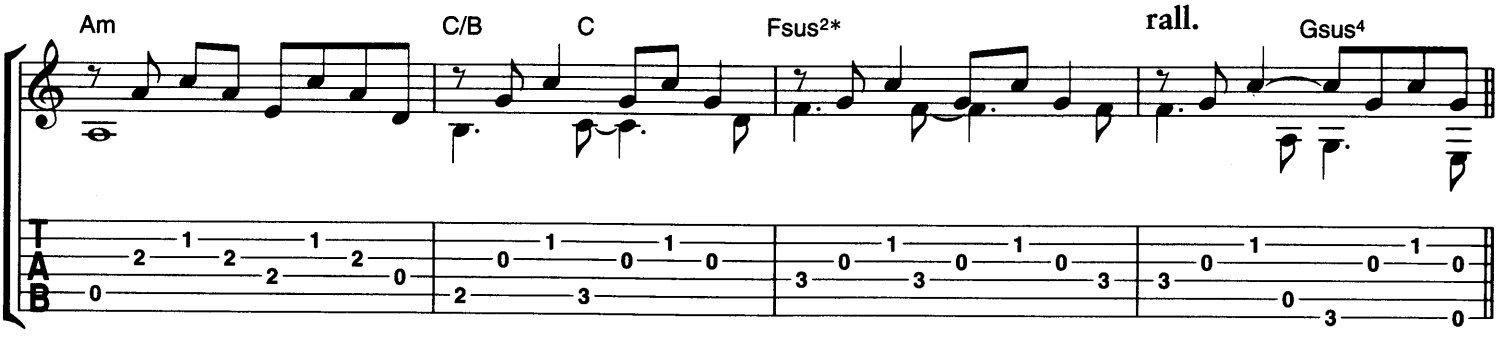
♩ = 112

Acous. Gtr. 1









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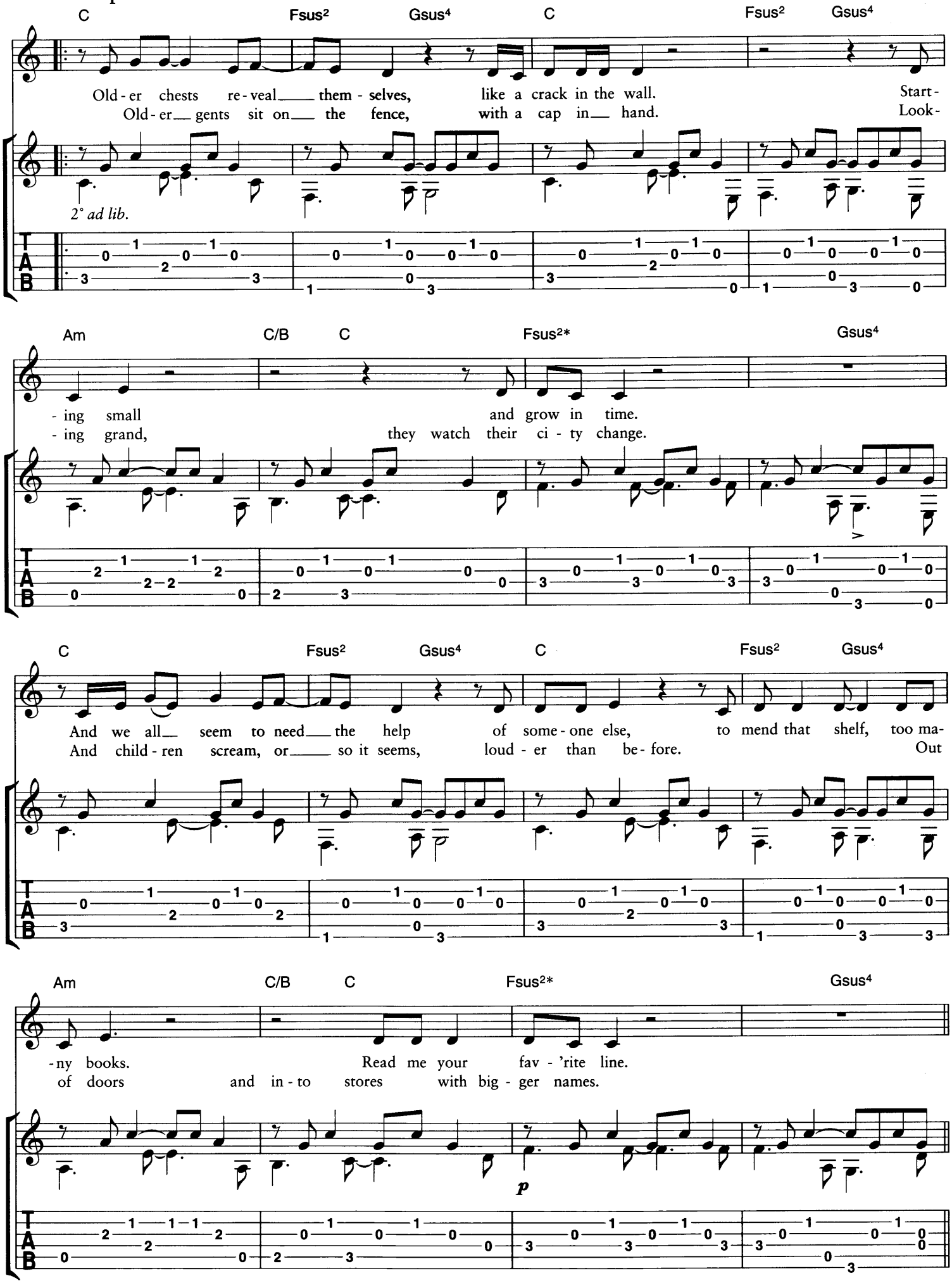
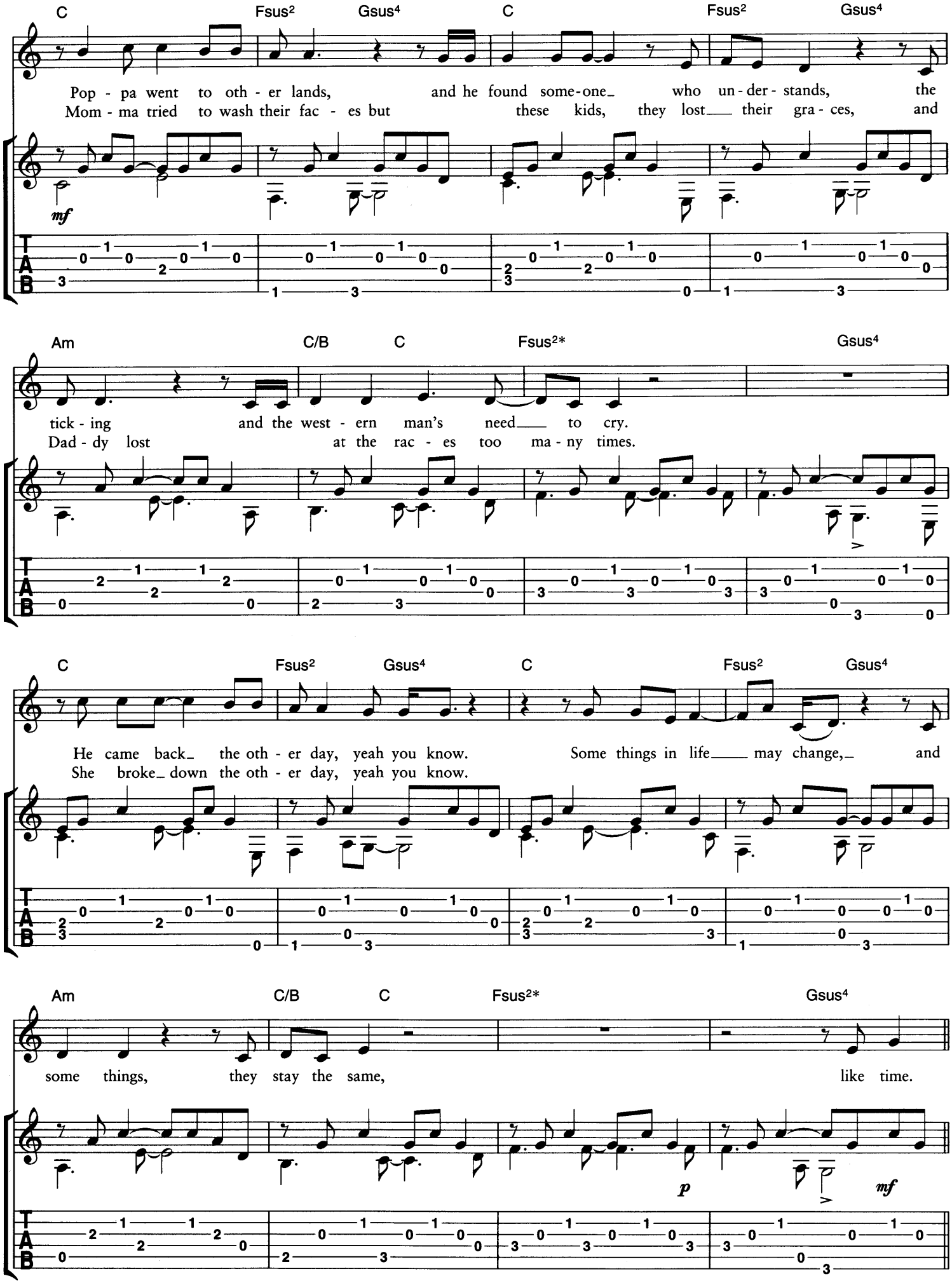
Verse:

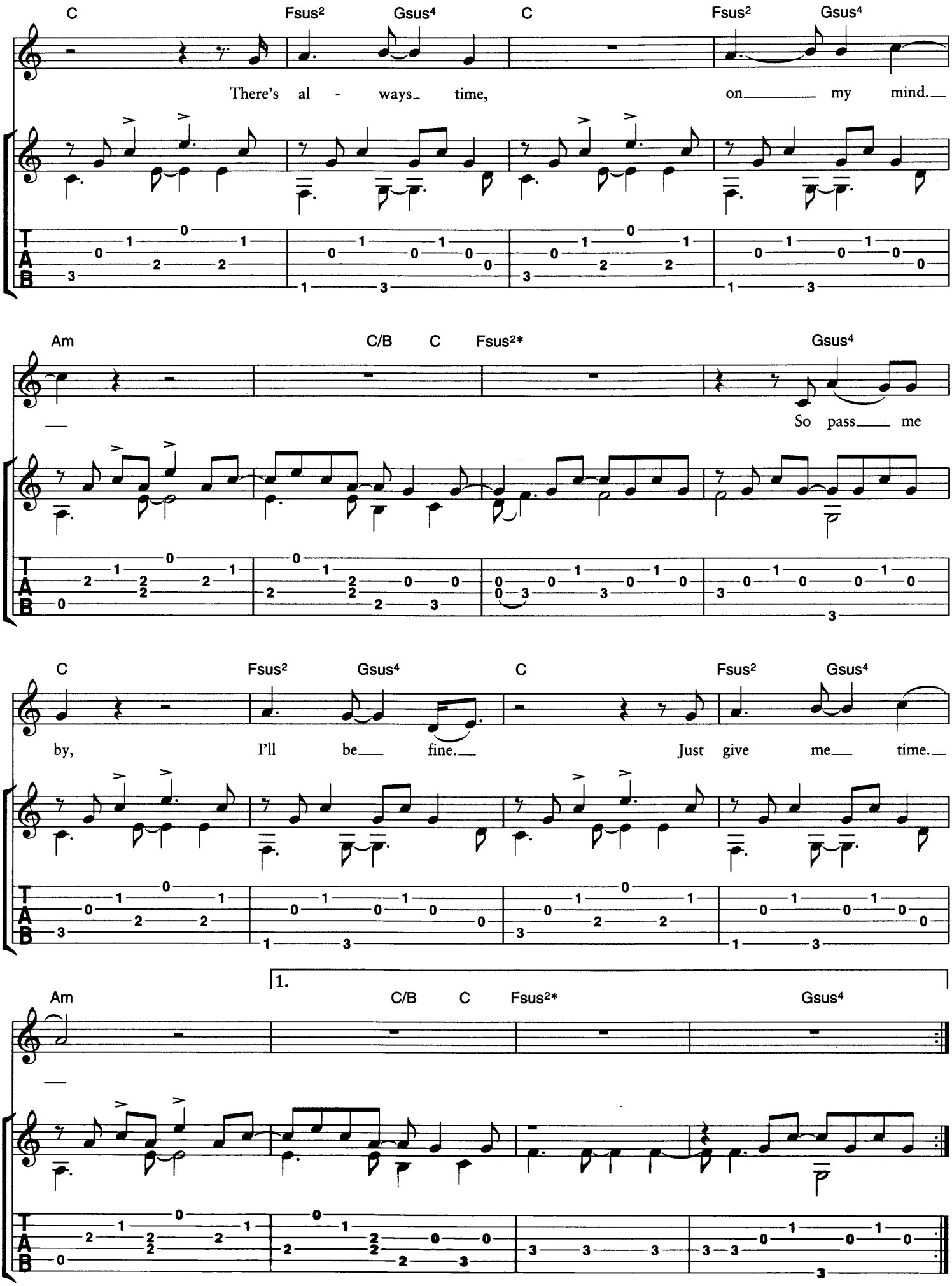
a tempo

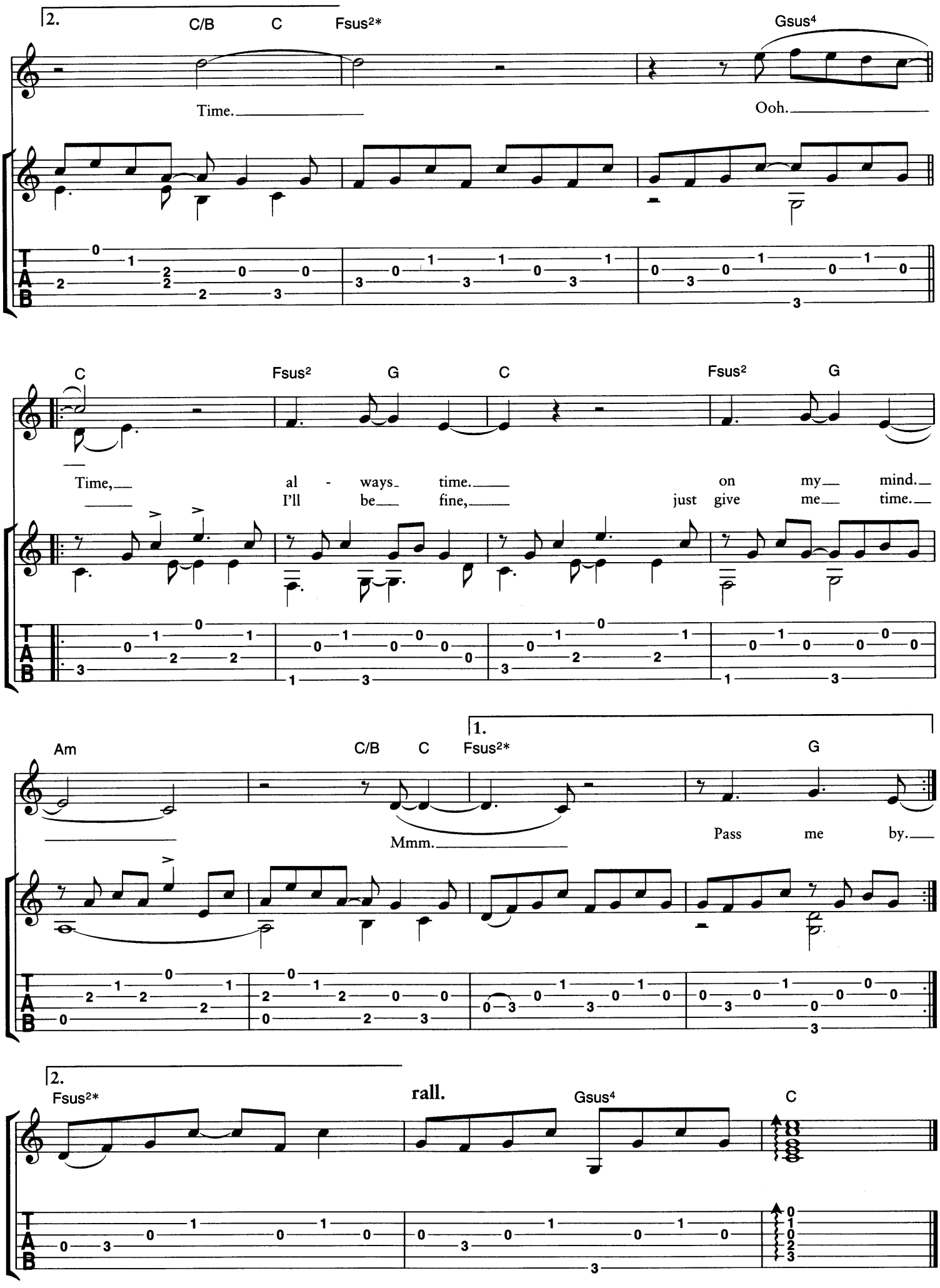


Pre-chorus:


C
Fsus²
Gsus⁴
C
Fsus²
Gsus⁴
Pop - pa went to oth - er lands, and he found some-one who un-der-stands, the
Mom - ma tried to wash their fac - es but these kids, they lost their gra - ces, and
mf
Am
C/B
C
Fsus²*
Gsus⁴
tick - ing and the west - ern man's need to cry.
Dad - dy lost at the rac - es too ma - ny times.
C
Fsus²
Gsus⁴
C
Fsus²
Gsus⁴
He came back the oth - er day, yeah you know. Some things in life may change, and
She broke down the oth - er day, yeah you know.
Am
C/B
C
Fsus²*
Gsus⁴
some things, they stay the same, like time.
p
mf

Chorus:

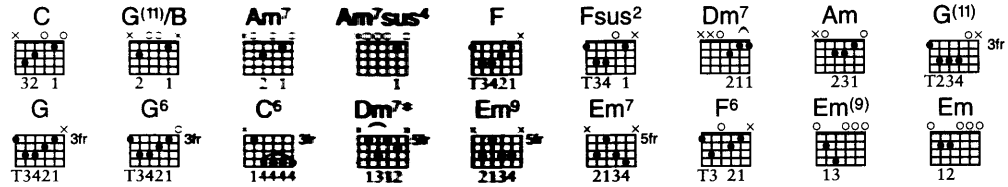

C
Fsus²
Gsus⁴
C
Fsus²
Gsus⁴
There's al - ways_ time, on_____ my mind.__
Am
C/B
C
Fsus²*
Gsus⁴
So pass___ me
C
Fsus²
Gsus⁴
C
Fsus²
Gsus⁴
by, I'll be___ fine.__ Just give me___ time.__
1.
Am
C/B
C
Fsus²*
Gsus⁴


2.
C/B
C
Fsus²*
Gsus⁴
Time.
Ooh.
C
Fsus²
G
C
Fsus²
G
Time, al - ways time. on my mind.
I'll be fine, just give me time.
Am
C/B
C
1.
Fsus²*
G
Mmm.
Pass me by.
2.
Fsus²*
rall.
Gsus⁴
C
T
A
B

amie

Words and Music by Damien Rice

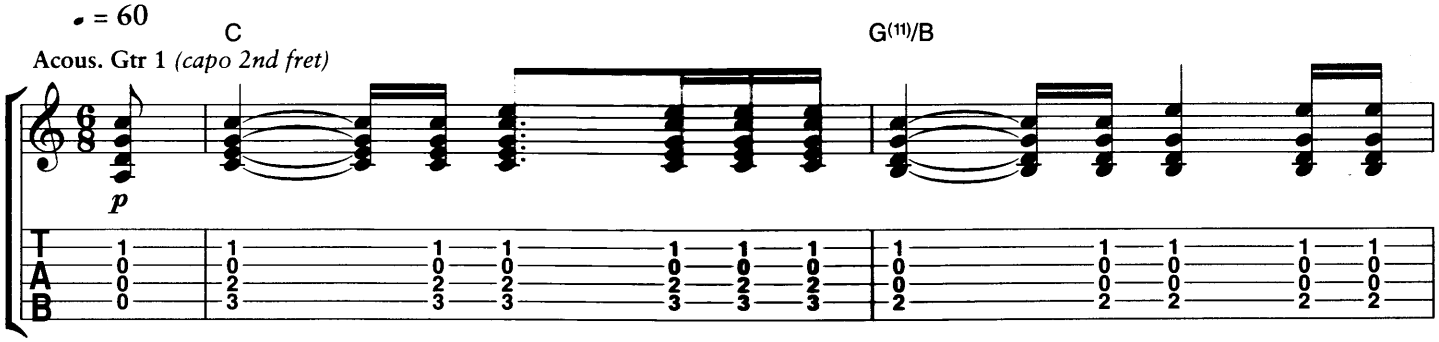
To match recording:
Capo 2nd fret

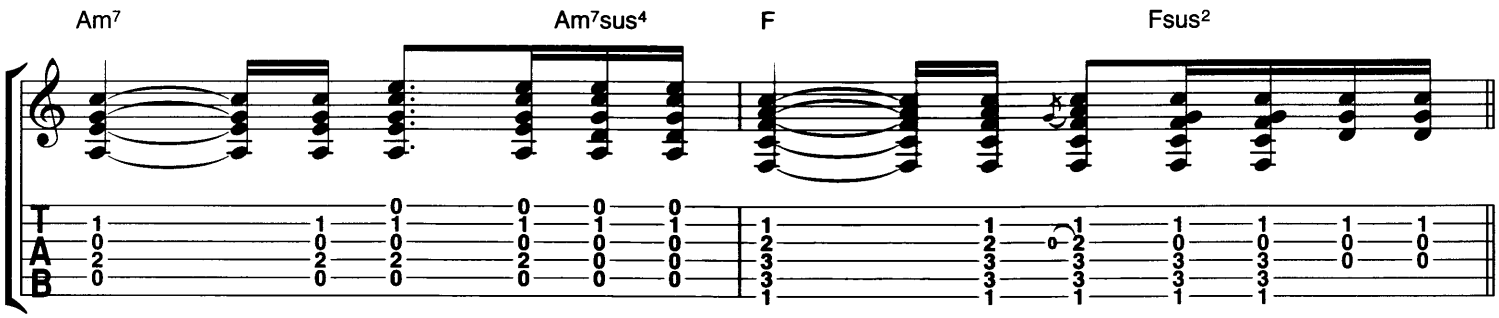


Intro

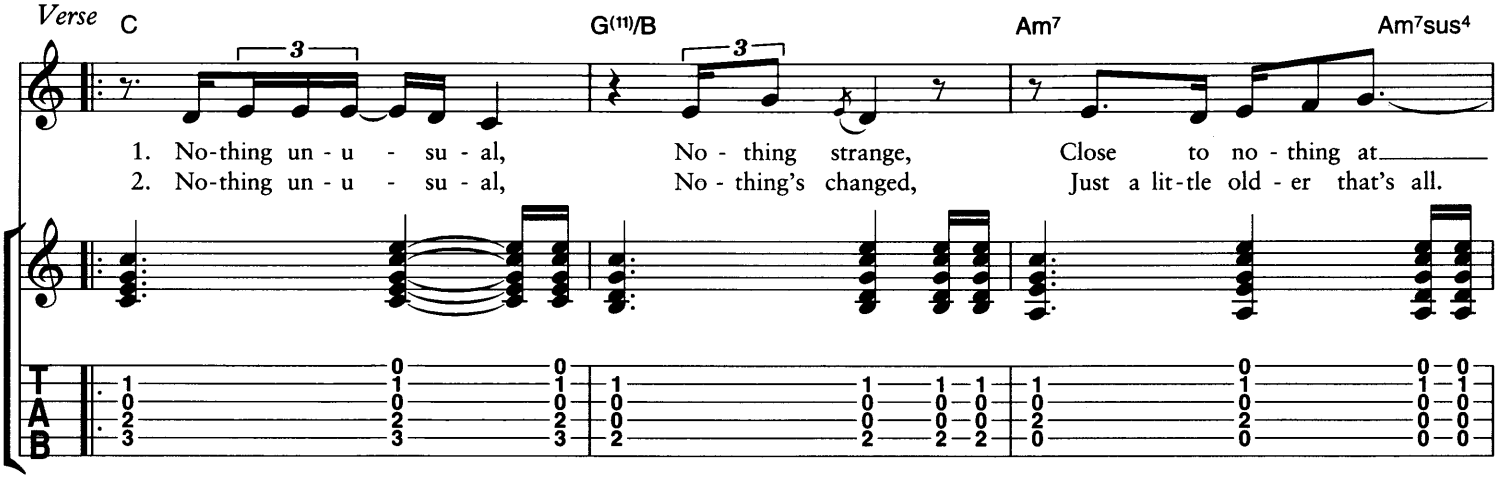
♩ = 60

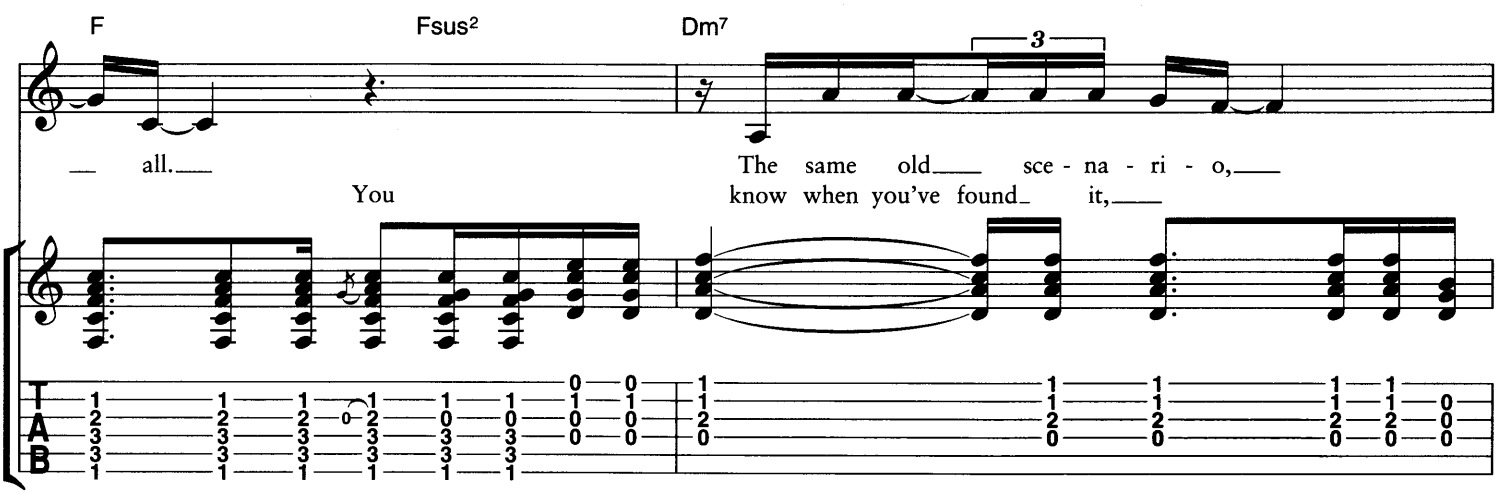
Acous. Gtr 1 *(capo 2nd fret)*





Verse





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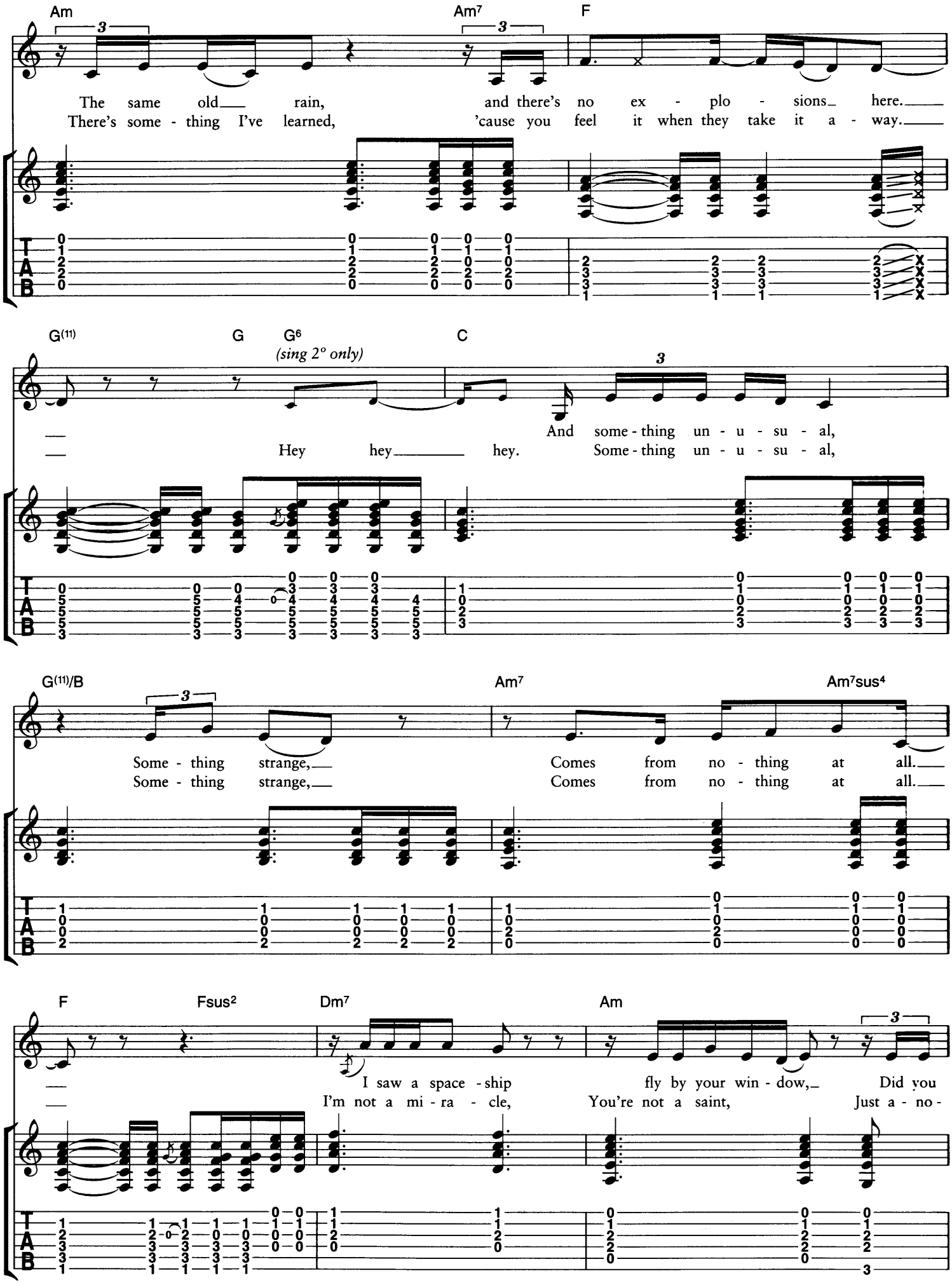
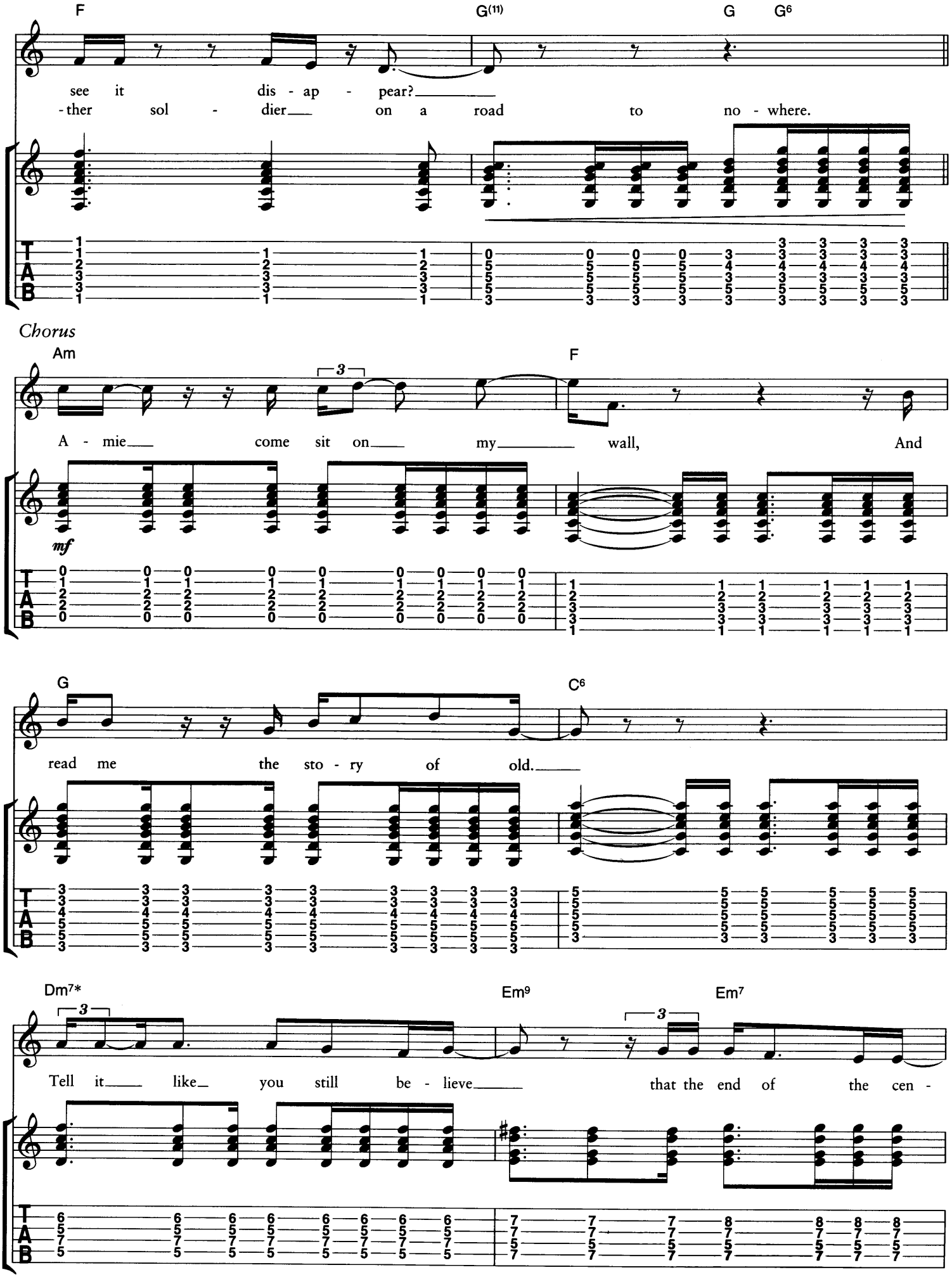
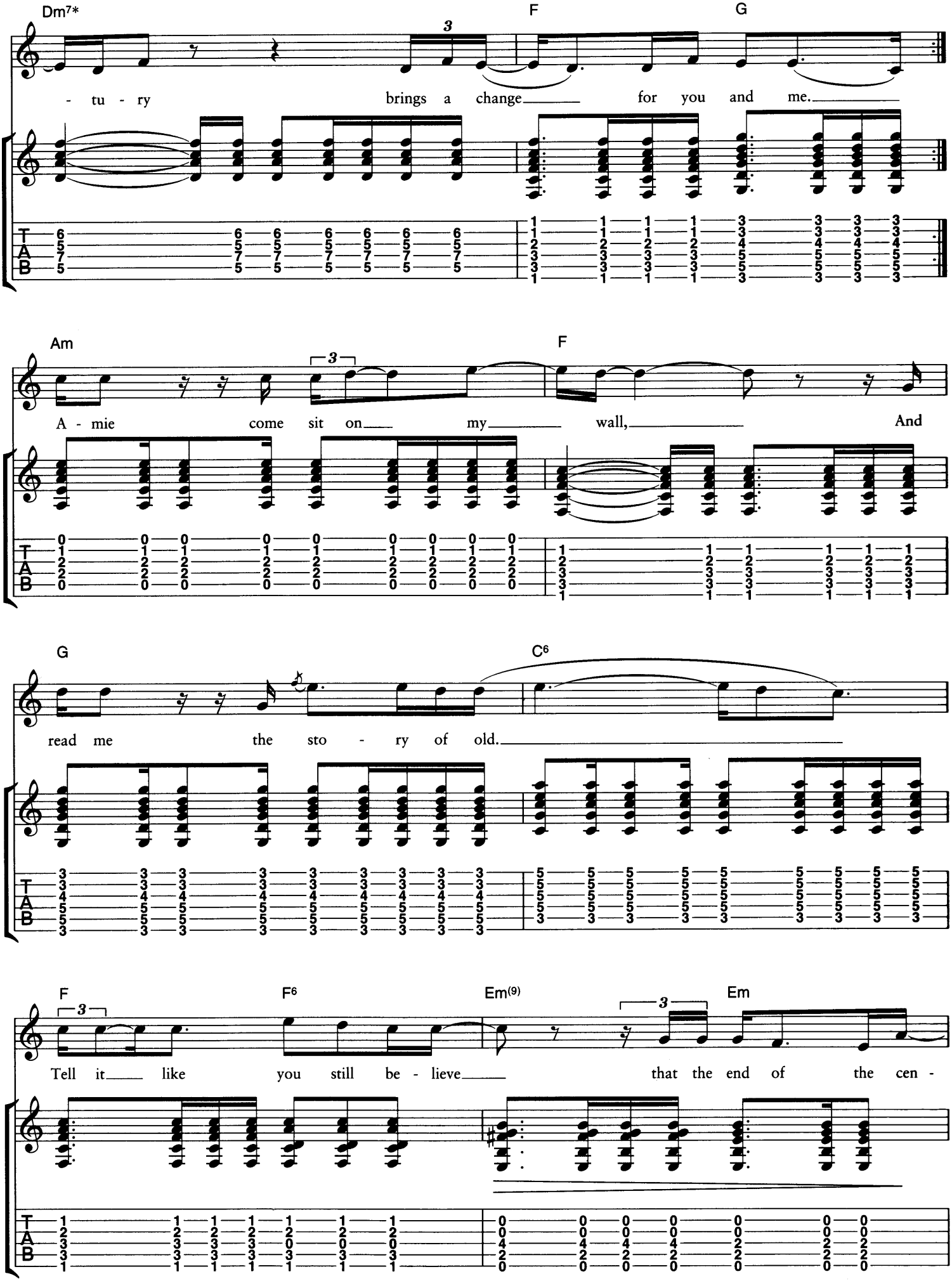
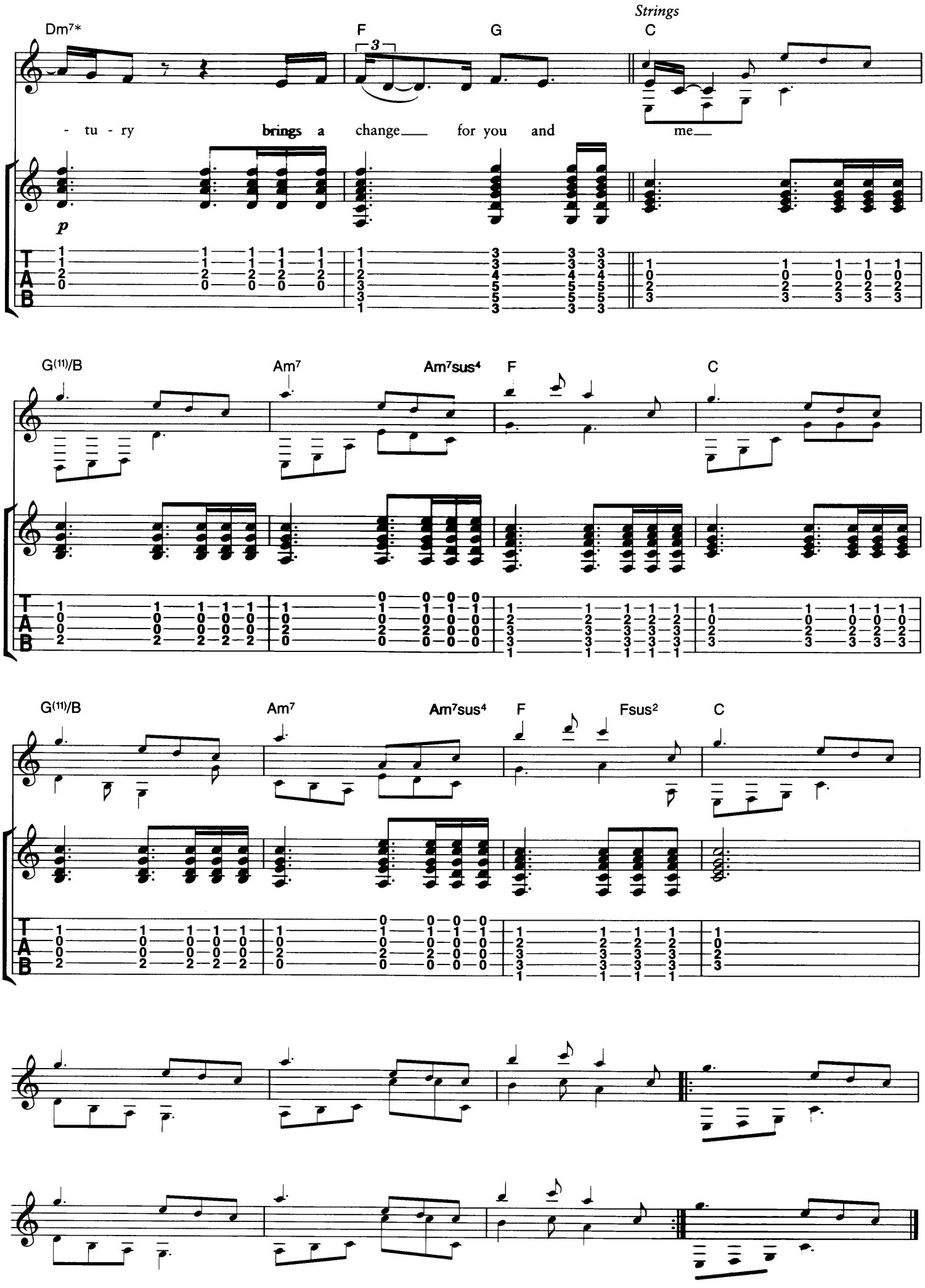

Am
Am7
F
The same old rain, and there's no ex - plo - sions here.
There's some - thing I've learned, 'cause you feel it when they take it a - way.
G(11)
G
G6
(sing 2° only)
C
And some - thing un - u - su - al,
Hey hey hey. Some - thing un - u - su - al,
G(11)/B
Am7
Am7sus4
Some - thing strange, Comes from no - thing at all.
Some - thing strange, Comes from no - thing at all.
F
Fsus2
Dm7
Am
I saw a space - ship fly by your win - dow, Did you
I'm not a mi - ra - cle, You're not a saint, Just a - no -

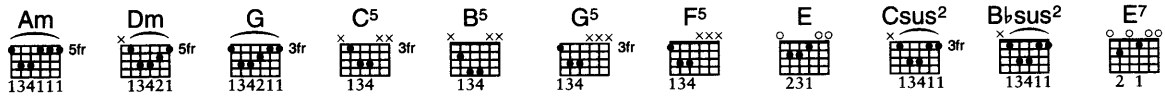

F
G(11)
G
G6
see it dis - ap - pear?
-ther sol - dier on a road to no - where.
Chorus
Am
F
A - mie come sit on my wall, And
mf
G
C6
read me the sto - ry of old.
Dm7*
Em9
Em7
Tell it like you still be - lieve that the end of the cen -


Dm7*
F
G
- tu - ry
brings a change
for you and me.
Am
F
A - mie
come sit on
my
wall,
And
G
C6
read me
the sto - ry of old.
F
F6
Em(9)
Em
Tell it
like
you still be - lieve
that the end of the cen -


Dm7*
F
G
C
Strings
- tu - ry
brings a change
for you and
me
p
G(11)/B
Am7
Am7sus4
F
C
G(11)/B
Am7
Am7sus4
F
Fsus2
C
T
A
B

cheers darlin'

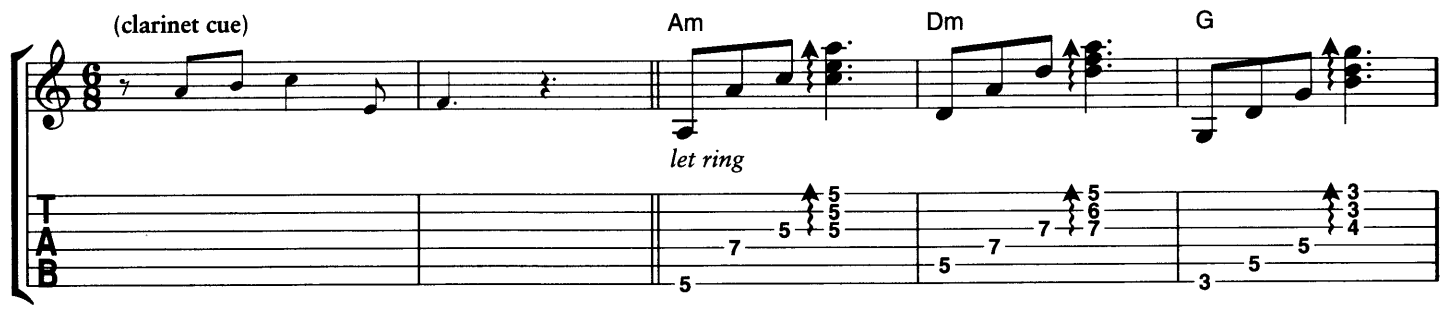
Words and Music by Damien Rice

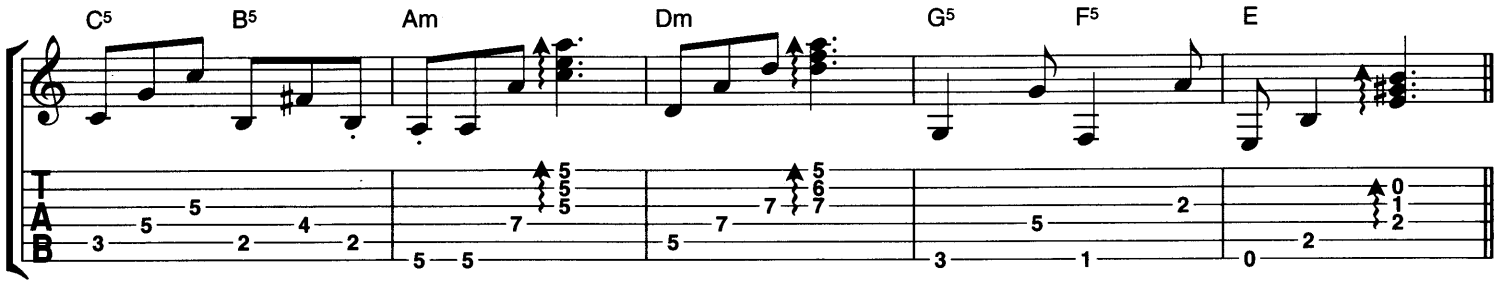


♩. = 38

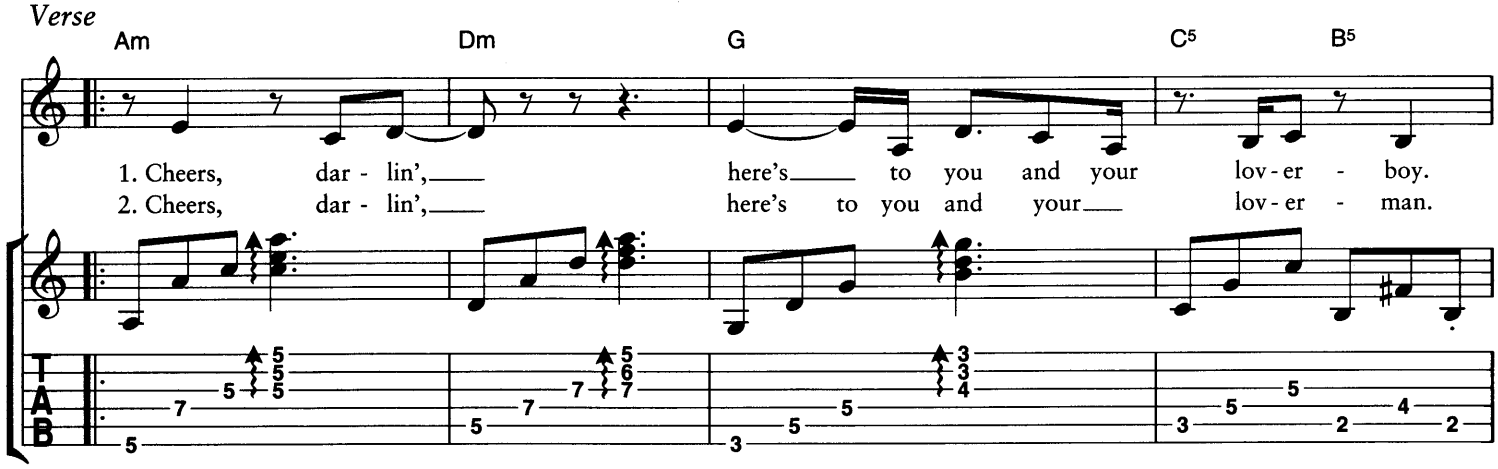
Acous. Gtr. 1

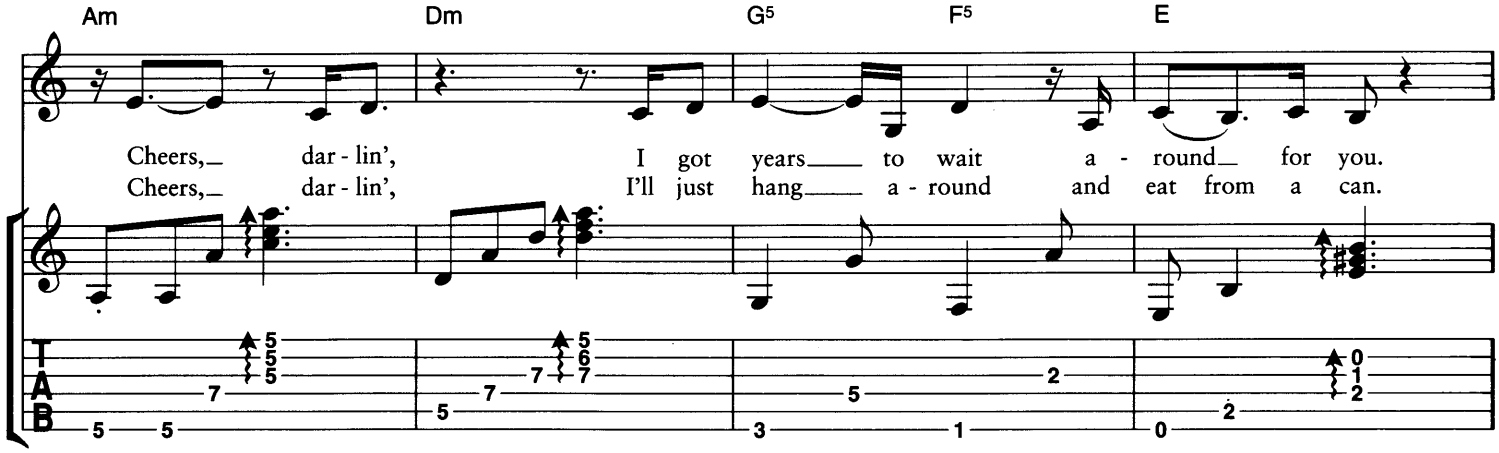
(clarinet cue)





Verse





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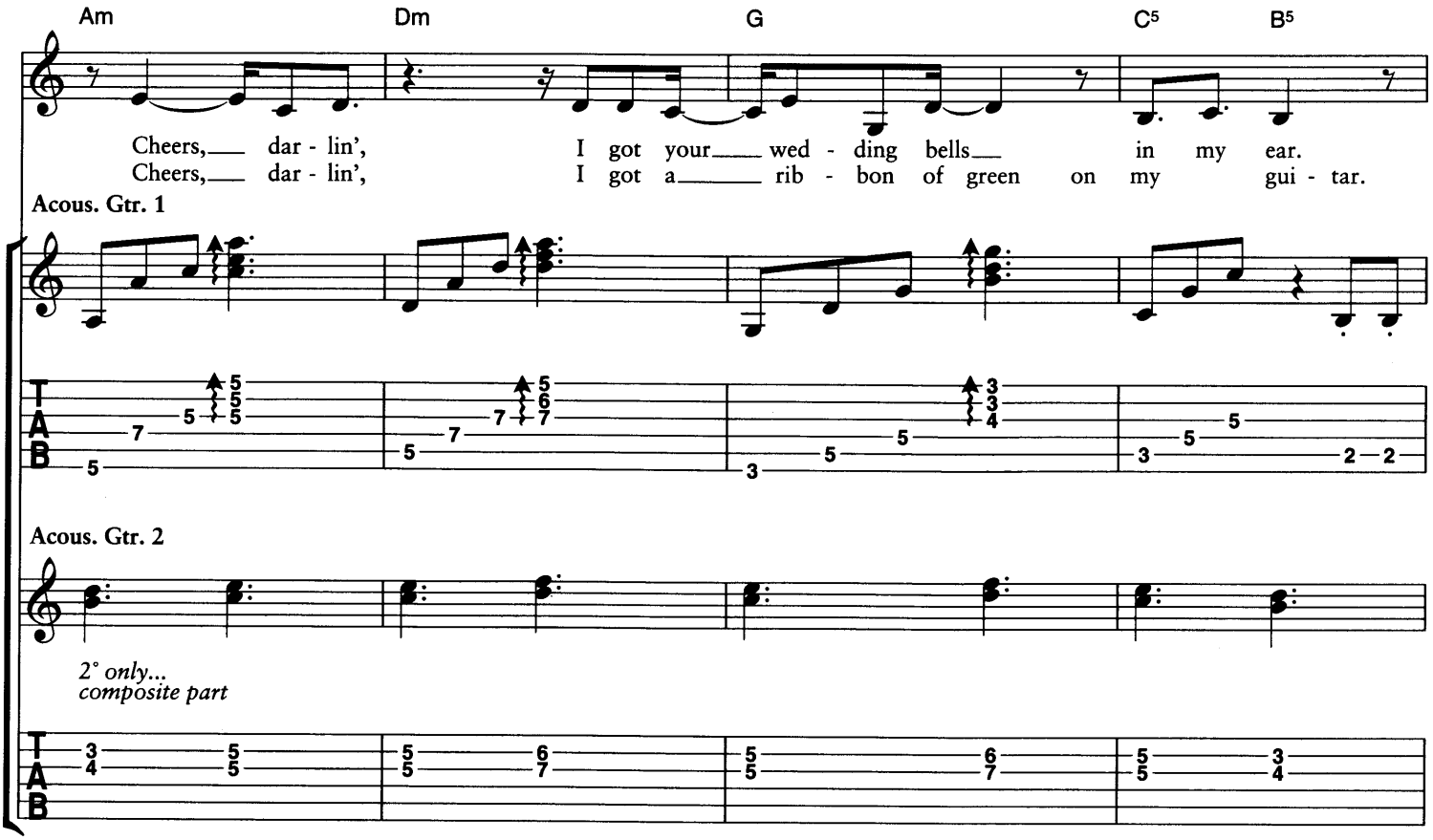
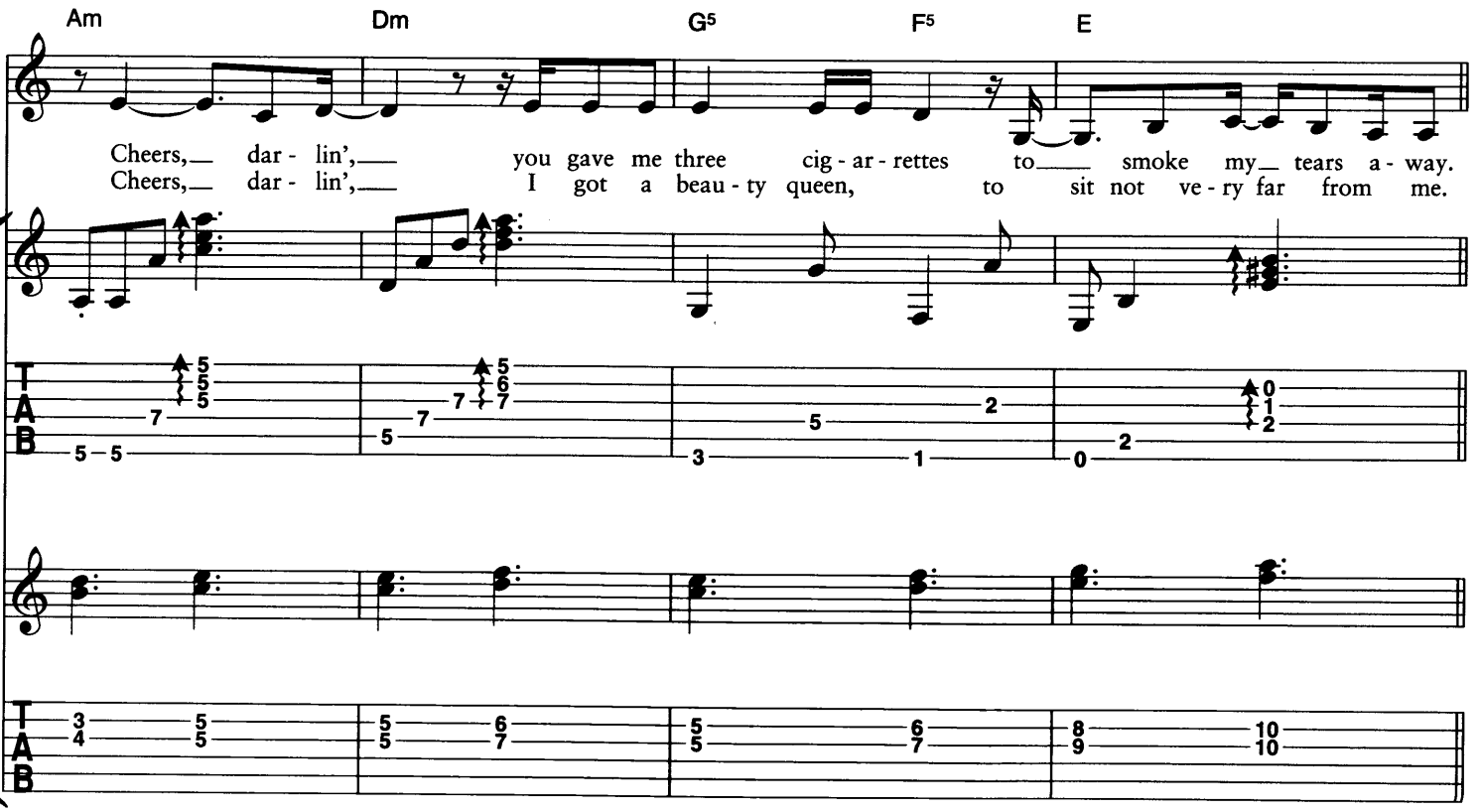
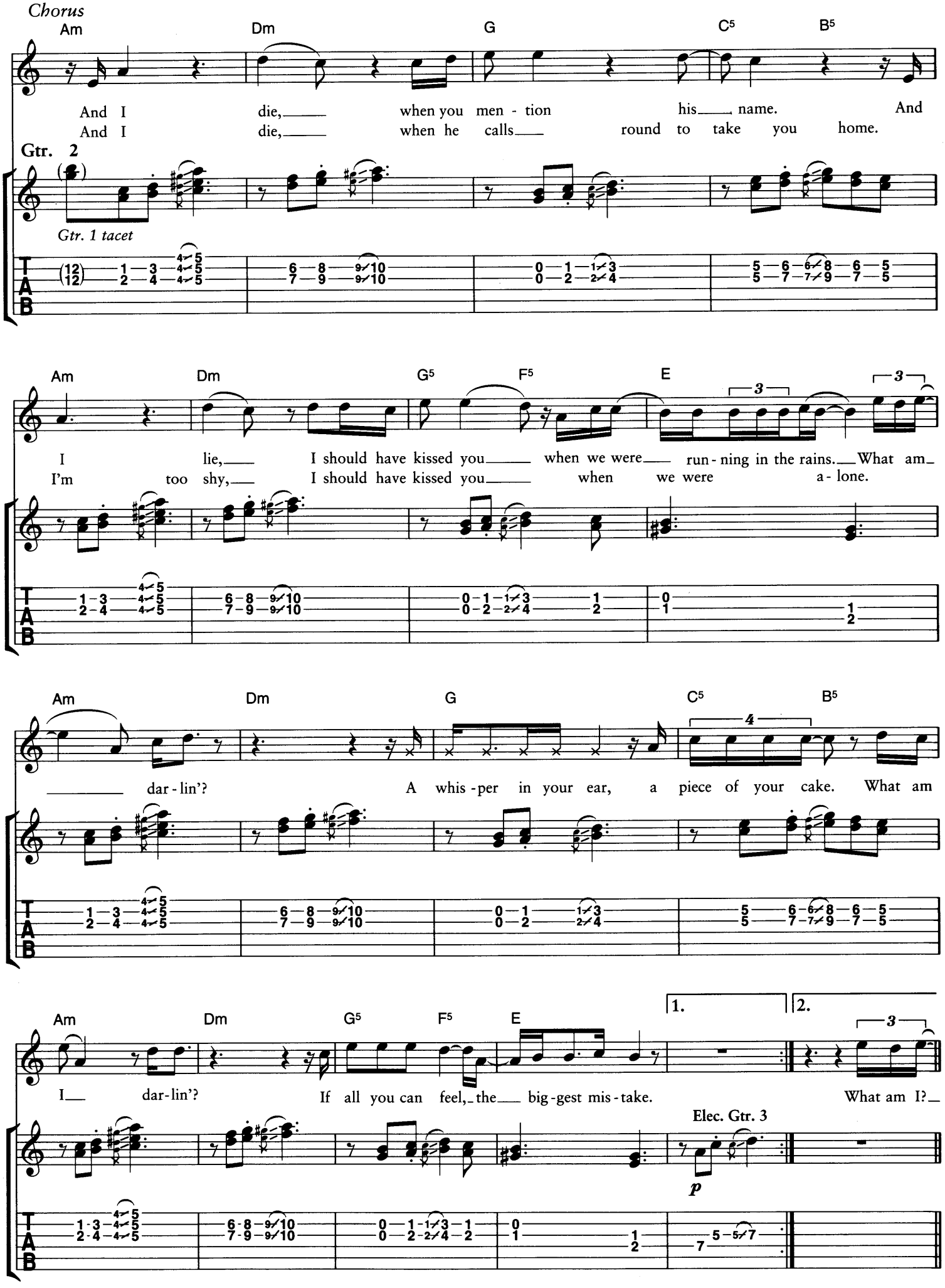
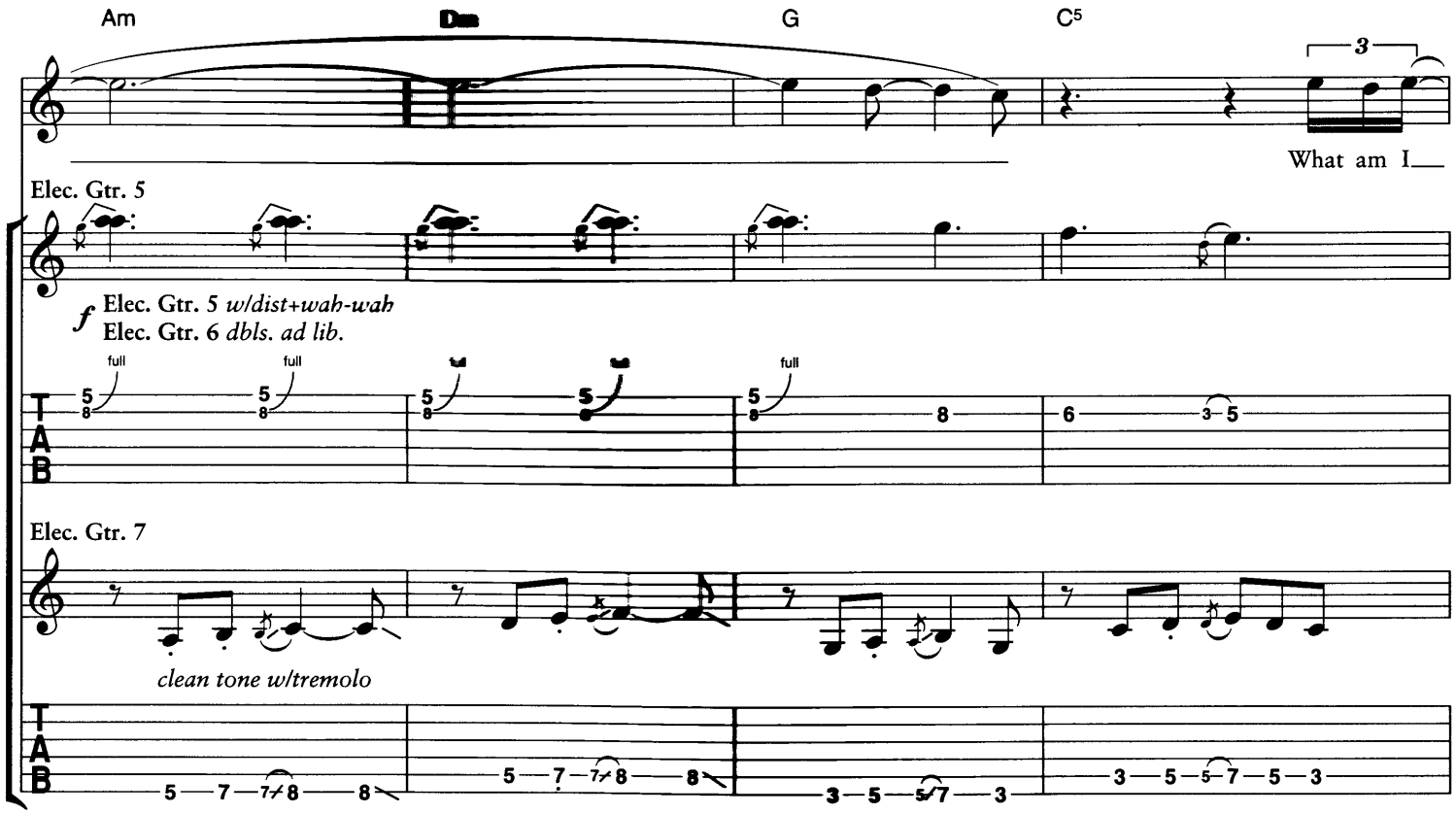
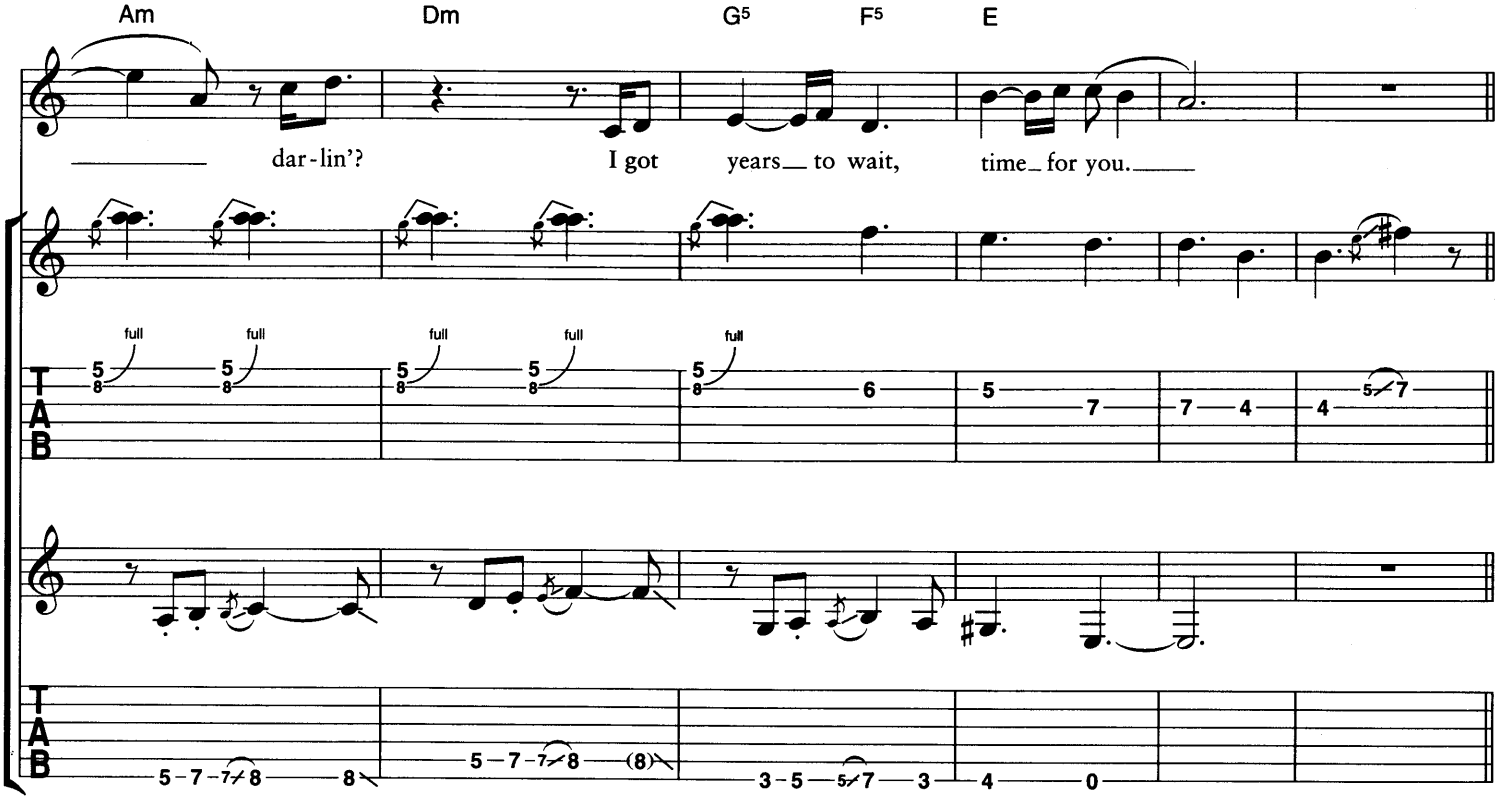

Am
Dm
G
C5
B5
Cheers,__ dar - lin', I got your__ wed - ding bells__ in my ear.
Cheers,__ dar - lin', I got a__ rib - bon of green on my gui - tar.
Acous. Gtr. 1
Acous. Gtr. 2
2° only...
composite part
T
A
B


Am
Dm
G5
F5
E
Cheers,__ dar - lin',__ you gave me three cig - ar - rettes to__ smoke my__ tears a - way.
Cheers,__ dar - lin',__ I got a beau - ty queen, to sit not ve - ry far from me.
T
A
B


Chorus
Am
Dm
G
C5
B5
And I die, when you men - tion his name. And
And I die, when he calls round to take you home.
Gtr. 2
Gtr. 1 tacet
Am
Dm
G5
F5
E
I lie, I should have kissed you when we were run - ning in the rains. What am
I'm too shy, I should have kissed you when we were a - lone.
Am
Dm
G
C5
B5
dar - lin'? A whis - per in your ear, a piece of your cake. What am
Am
Dm
G5
F5
E
1.
2.
I dar - lin'? If all you can feel, the big - gest mis - take. What am I?
Elec. Gr. 3
p


Am
Dm
G
C5
3
What am I
Elec. Gtr. 5
f Elec. Gtr. 5 w/dist+wah-wah
Elec. Gtr. 6 dbls. ad lib.
full
Elec. Gtr. 7
clean tone w/tremolo
T
A
B


Am
Dm
G5
F5
E
dar-lin'?
I got
years to wait,
time for you.
full
T
A
B

Interlude

Elec. Gtr. 5

Am Dm G Csus²

mf w/slight dist.+tremolo

Elec. Gtr. 6

mf w/slight dist.

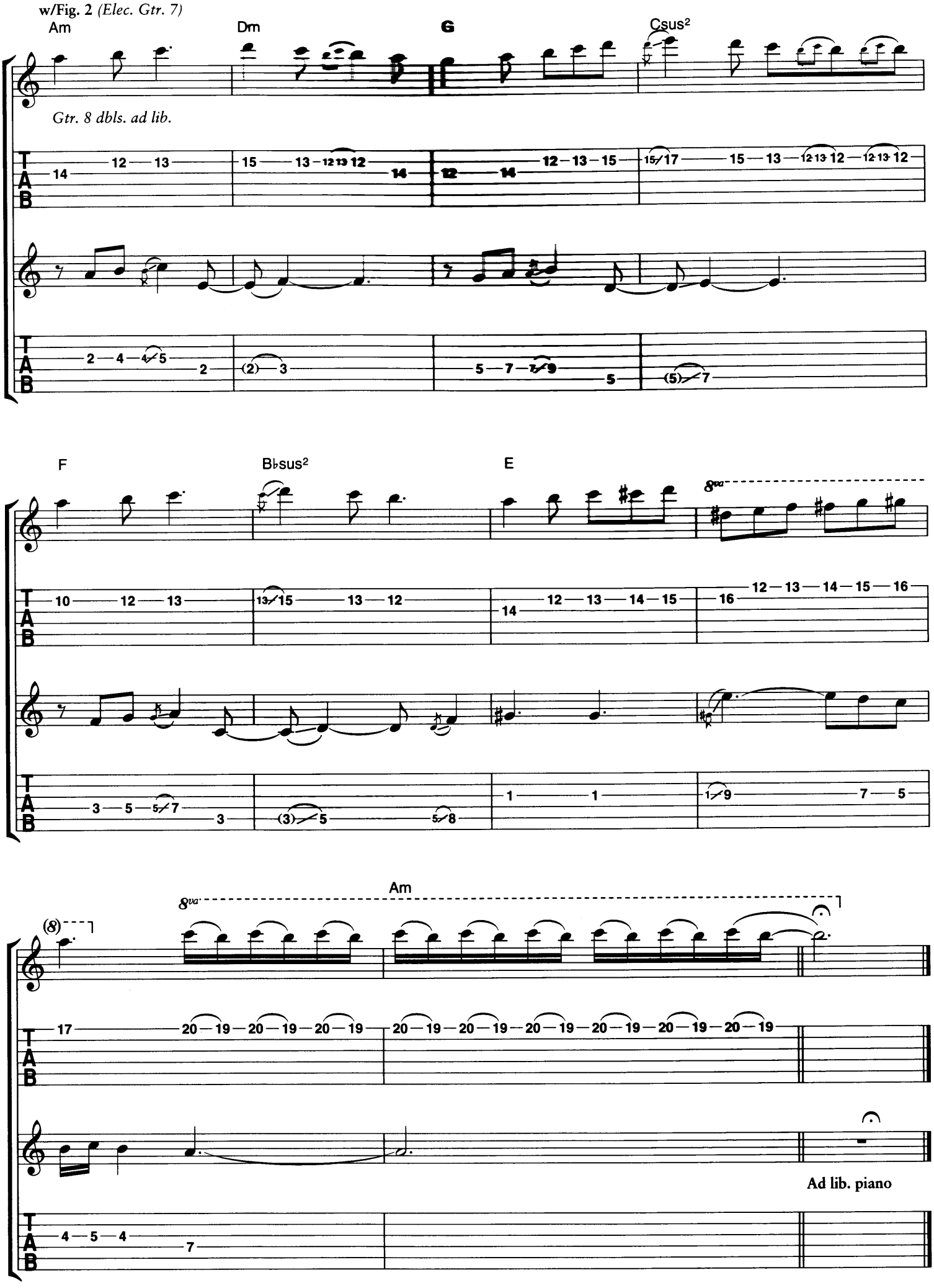
Elec. Gtr. 7

Fig. 2

F B♭sus² E E⁷

end Fig. 2

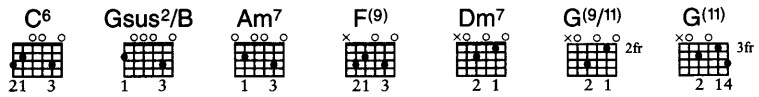
w/Fig. 2 *(Elec. Gtr. 7)*



cold water

Words and Music by Damien Rice

To match recording:
Capo 5th fret



♩ = 60

Piano arr. for Gtr. *(capo 5th fret)*

N.C.

mp w/echo c.450ms

Acous. Gtr. 1 *(capo 5th fret)*

C6 Gsus2/B

let ring

Am7 F(9)

Verse

C6 Gsus2/B Am7

Cold, cold wa - ter, sur - rounds me now.

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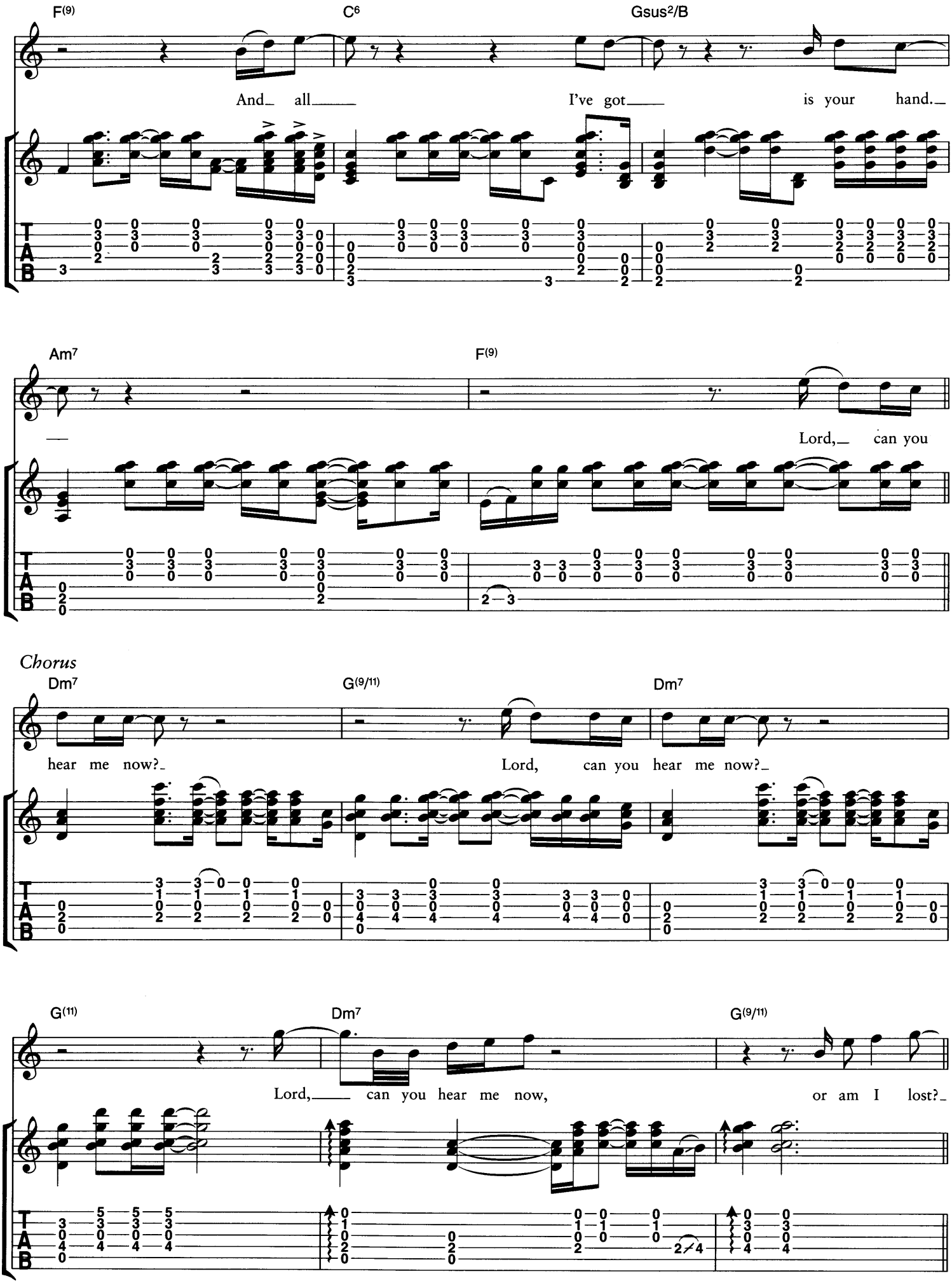
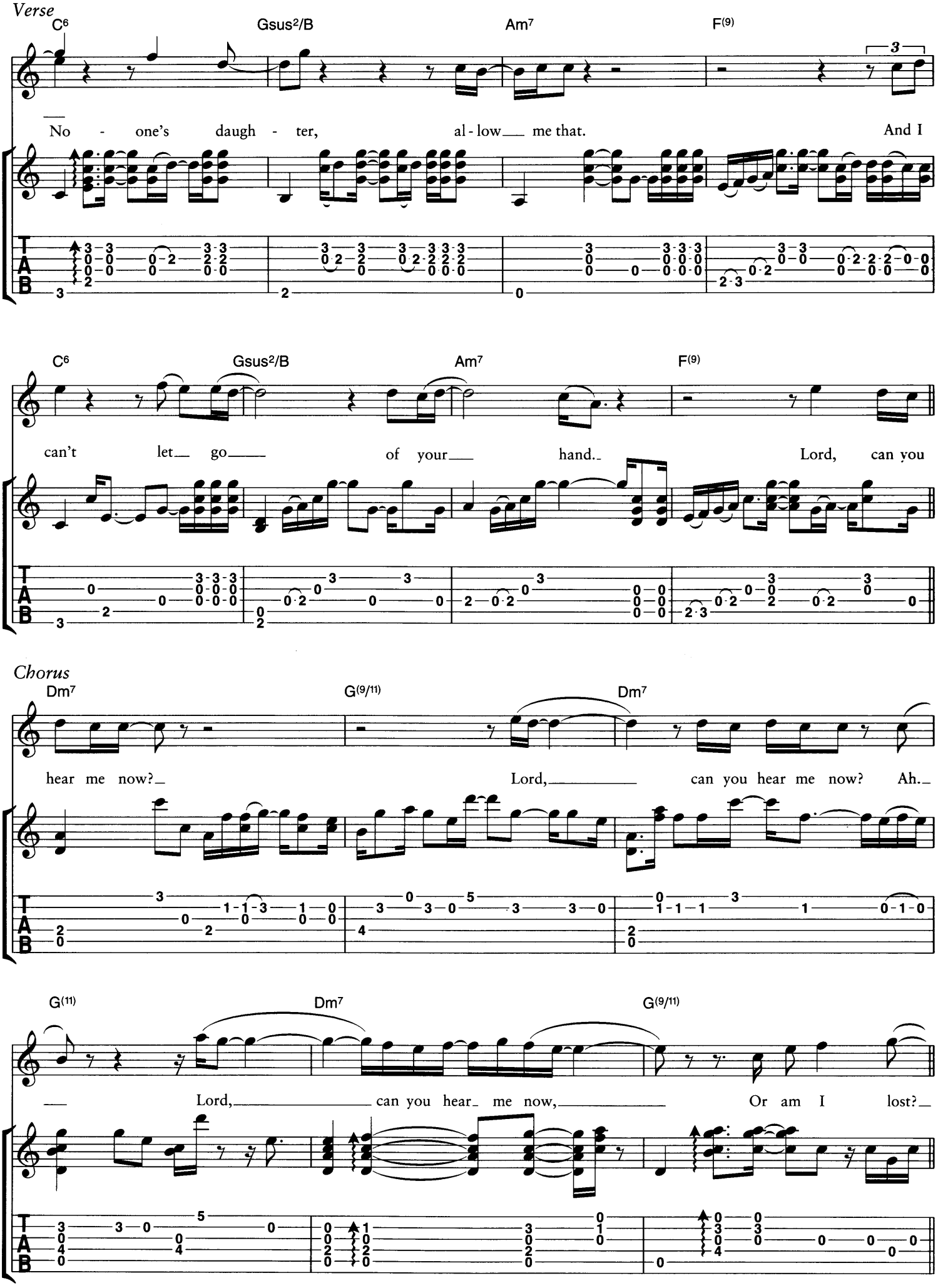
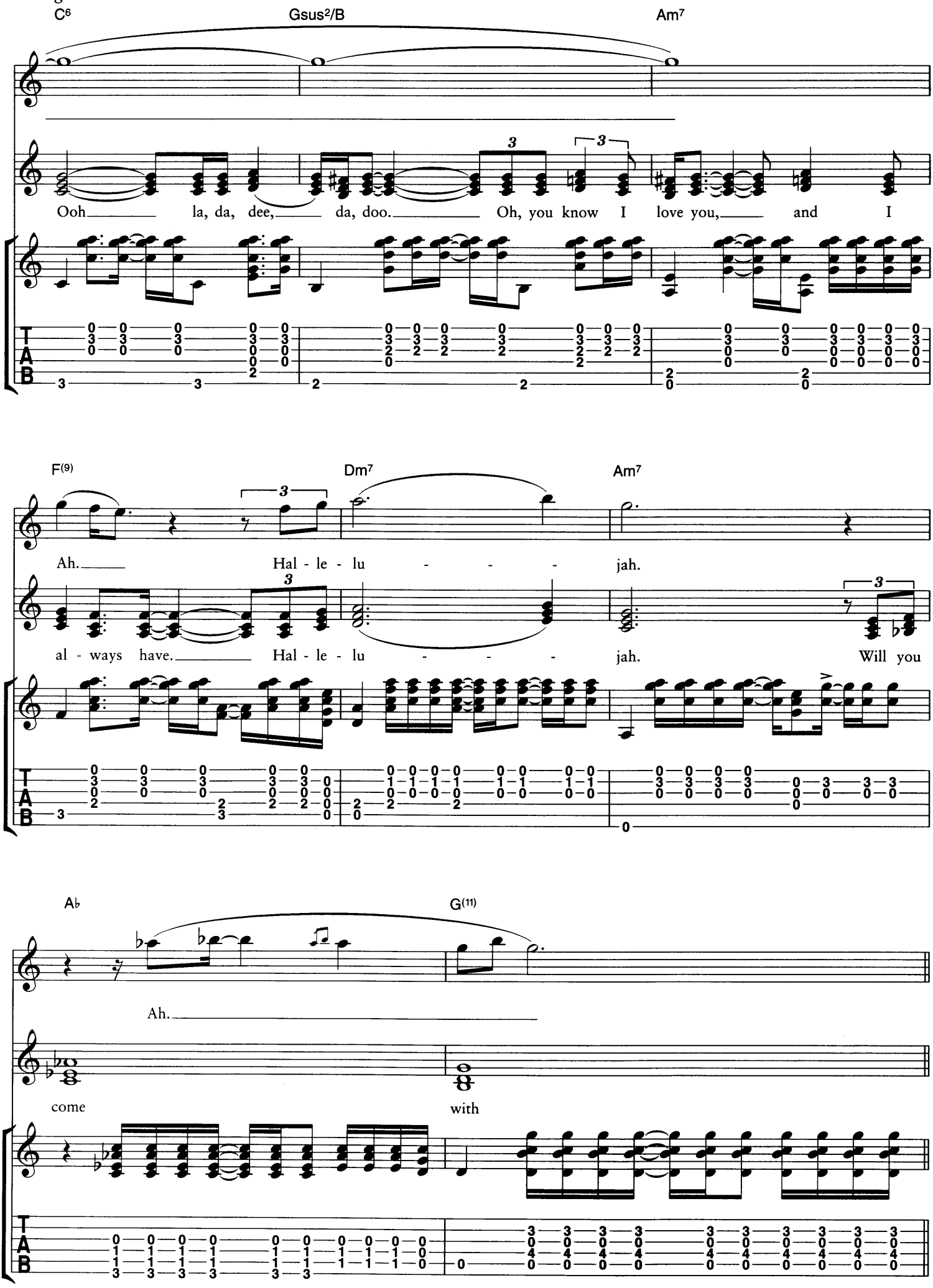
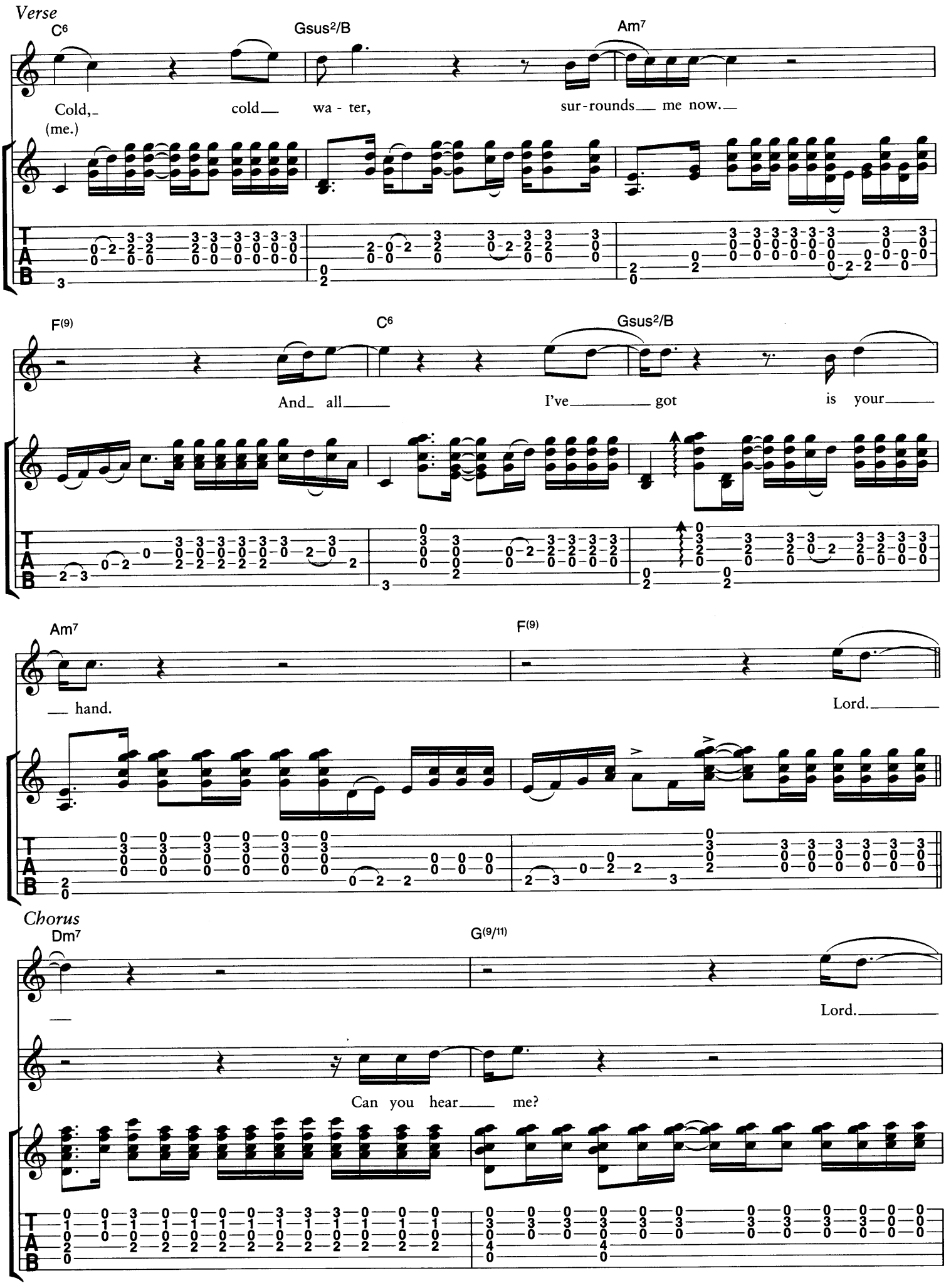
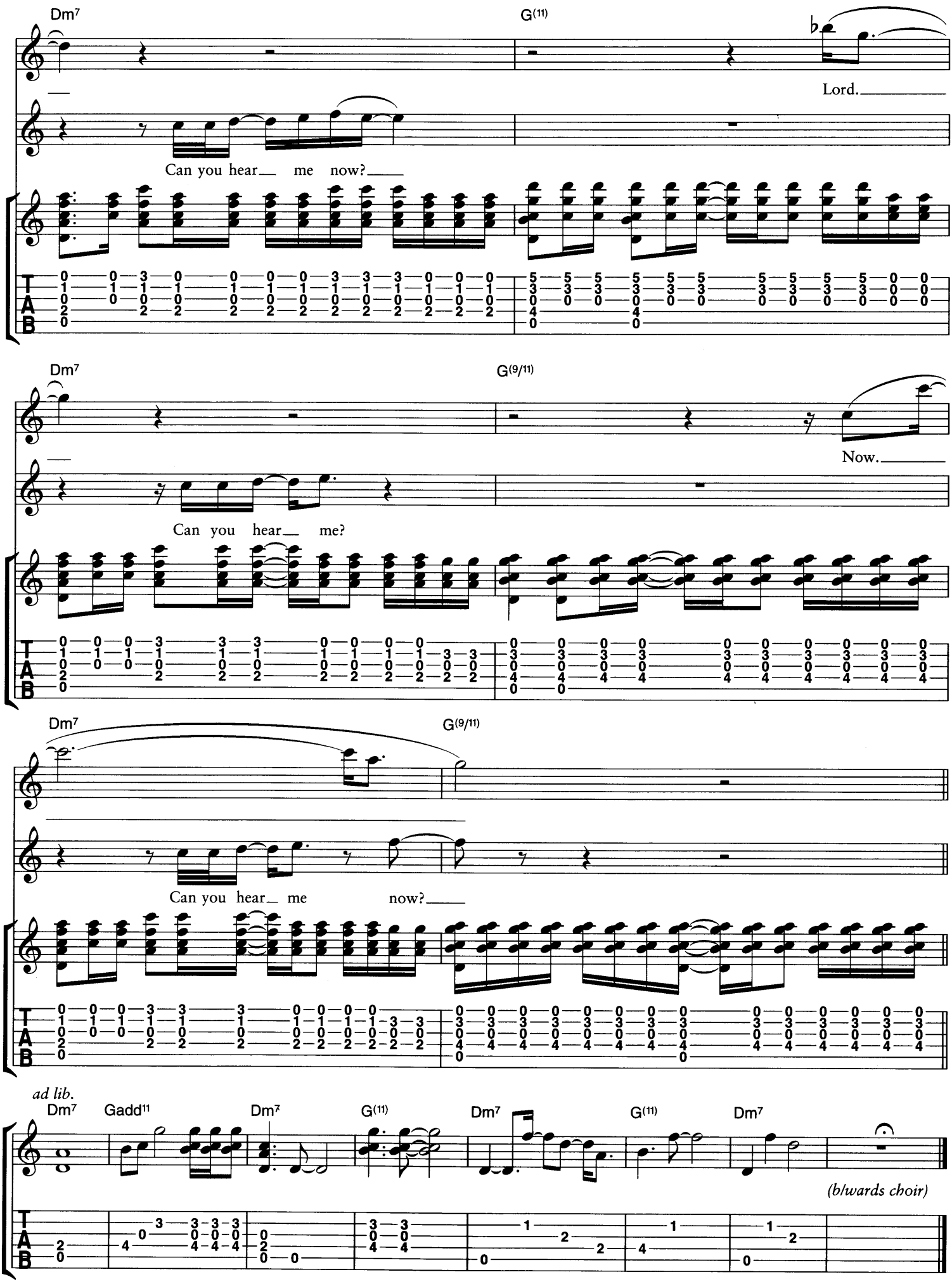

F(9)
C6
Gsus2/B
And_ all_____ I've got_____ is your hand._
Am7
F(9)
— Lord,_ can you
Chorus
Dm7
G(9/11)
Dm7
hear me now?_ Lord, can you hear me now?_
G(11)
Dm7
G(9/11)
Lord,_____ can you hear me now, or am I lost?_


Verse
C6
Gsus2/B
Am7
F(9)
No - one's daugh - ter, al - low me that. And I
C6
Gsus2/B
Am7
F(9)
can't let go of your hand. Lord, can you
Chorus
Dm7
G(9/11)
Dm7
hear me now? Lord, can you hear me now? Ah.
G(11)
Dm7
G(9/11)
Lord, can you hear me now, Or am I lost?

Bridge


C6
Gsus2/B
Am7
Ooh la, da, dee, da, doo. Oh, you know I love you, and I
F(9)
Dm7
Am7
Ah. Hal - le - lu - - - jah.
al - ways have. Hal - le - lu - - - jah. Will you
Ab
G(11)
Ah.
come
with


Verse
C6
Gsus2/B
Am7
Cold, cold wa - ter, sur-rounds me now.
(me.)
F(9)
C6
Gsus2/B
And all I've got is your
Am7
F(9)
hand.
Lord.
Chorus
Dm7
G(9/11)
Lord.
Can you hear me?


Dm7
G(11)
Lord.
Can you hear me now?
Dm7
G(9/11)
Now.
Can you hear me?
Dm7
G(9/11)
Can you hear me now?
ad lib.
Dm7
Gadd11
Dm7
G(11)
Dm7
G(11)
Dm7
(b/wards choir)

i remember

Words and Music by Damien Rice

To match recording:
Capo 2nd fret

Em Em/F♯ G Cmaj7 C D/F♯ G5 C(9) Em7 Asus4
Bm7 Am Fsus2 F Dm7 G/D E7 Fmaj7 Fmaj9 Am11/B

♩. = 62 Freely

Verse

Em Em/F♯ G Cmaj7 D/F♯

1. I re - mem - ber it well, the first time that I saw your
2. I re - mem - ber it well, there was wet in your hair, I was

Acous. Gtr. 1 *(capo 2nd fret)*

mp let ring

C D/F♯ G5 D/F♯ 1. C 2. C(9)

head round the door. As mine stopped work - ing. mov - ing. Want you
stood in the stair. And time stopped

𝄋 *Chorus*

G5 C(9) G5 C(9)

here to - night, want you here. 'Cos I can't be - lieve what I've found. Want you

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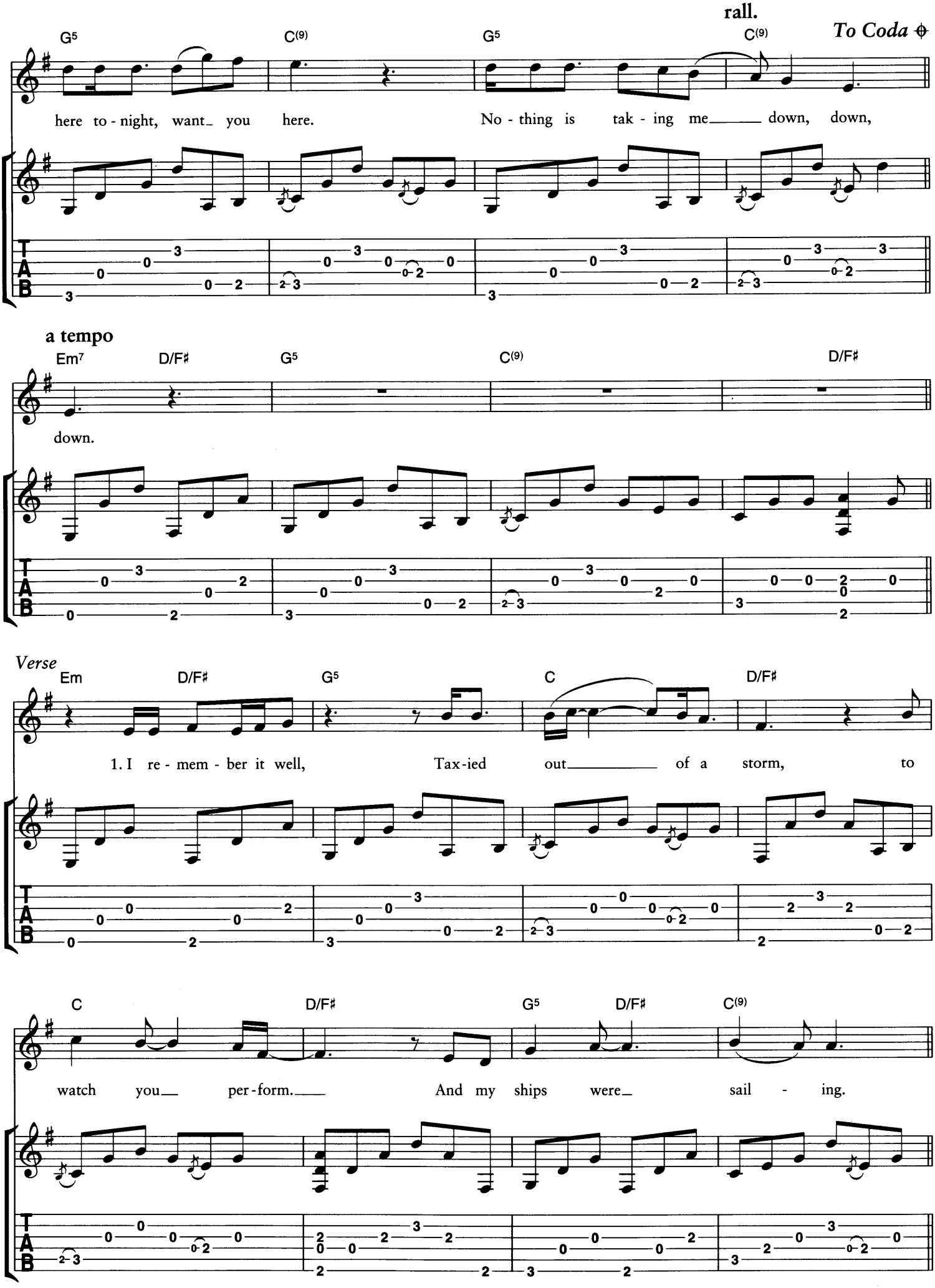
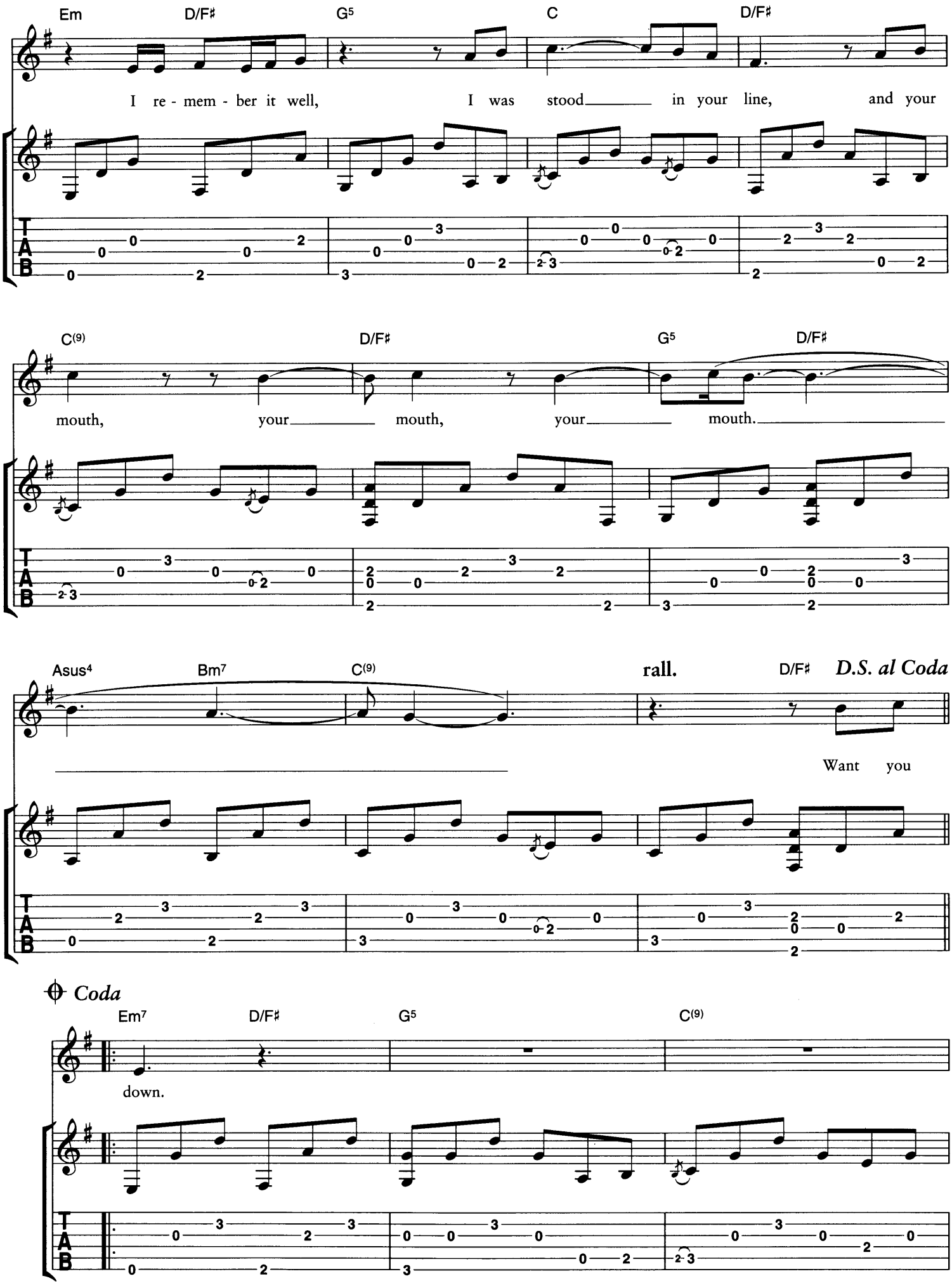
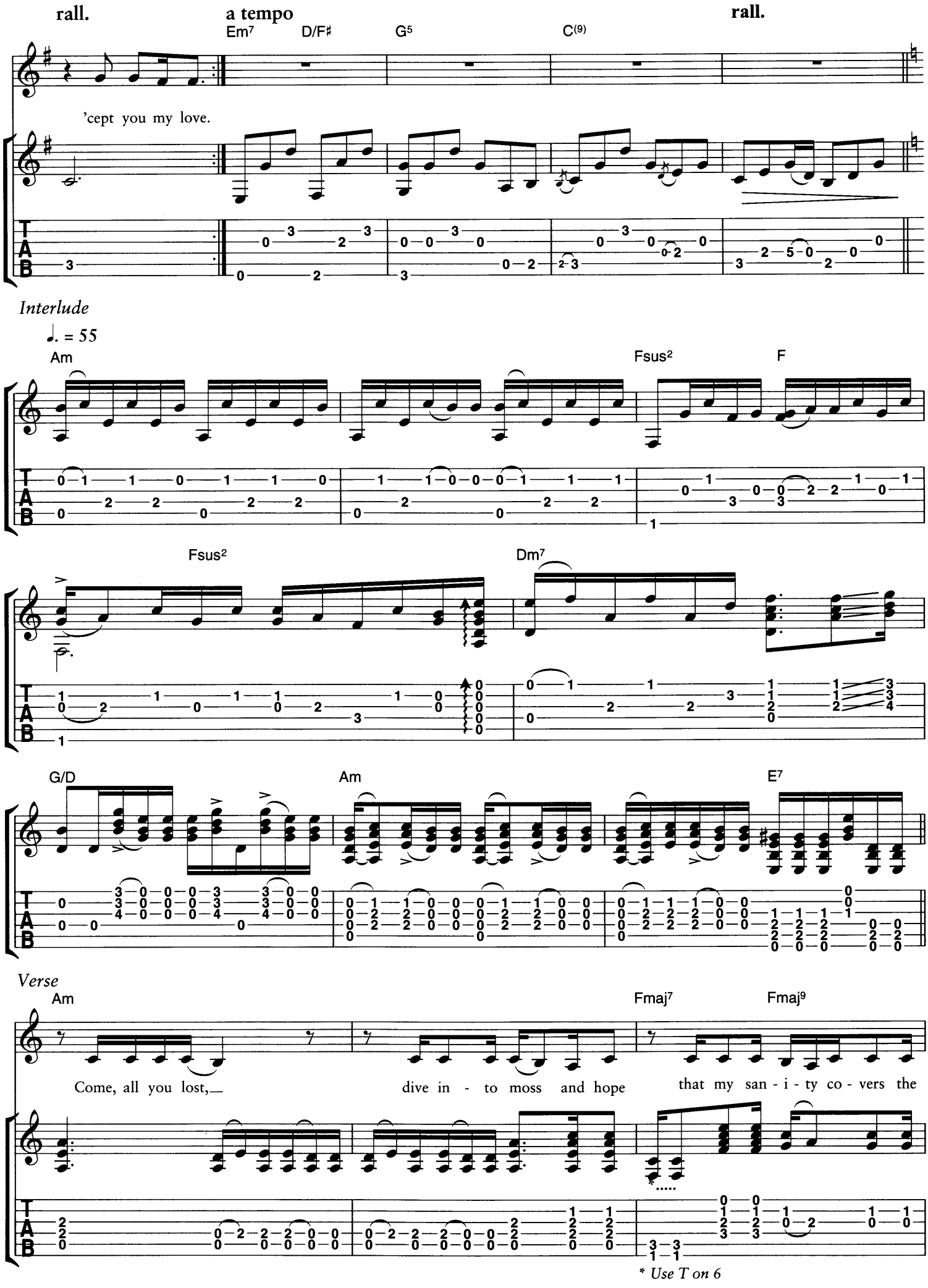
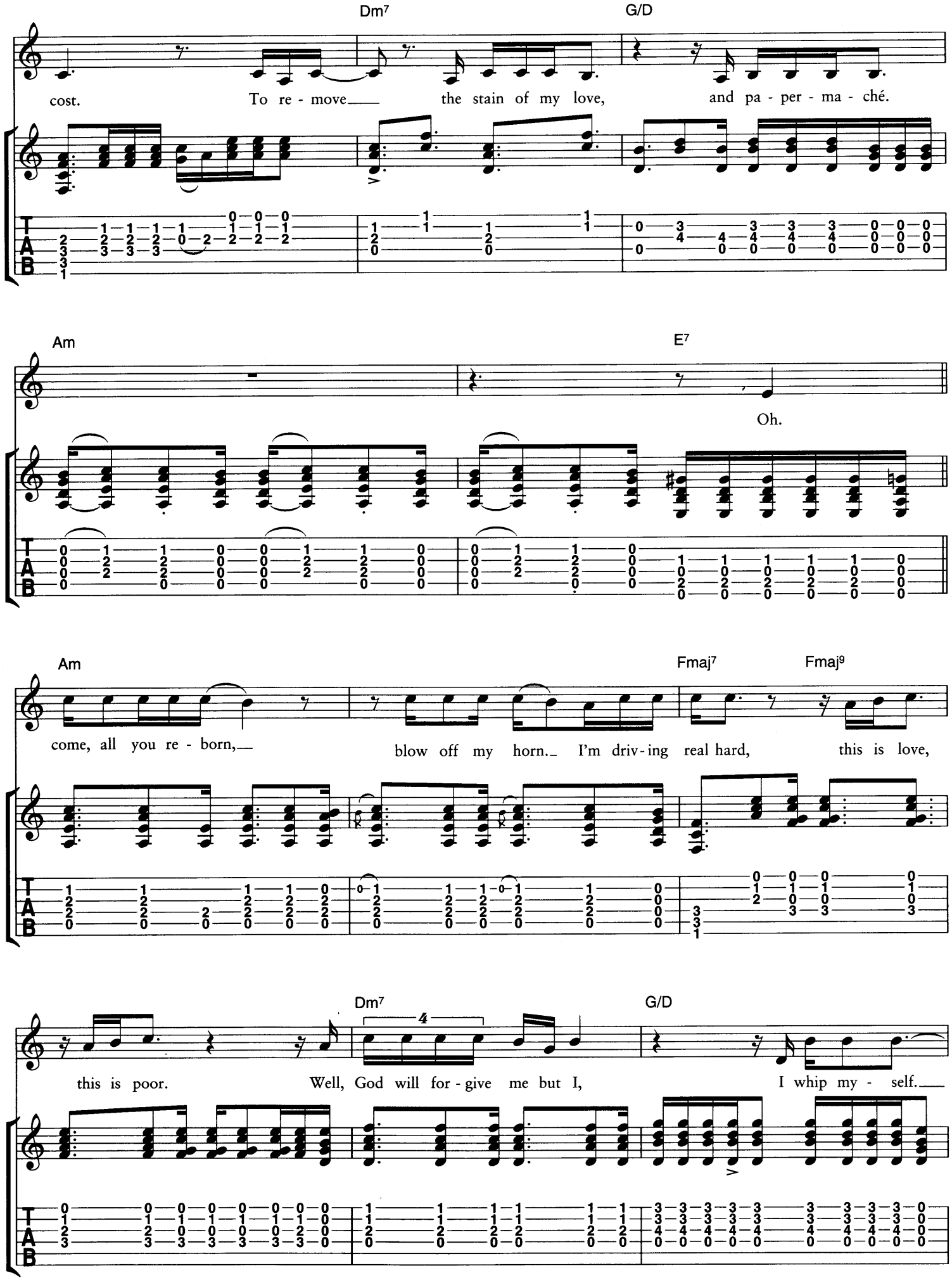
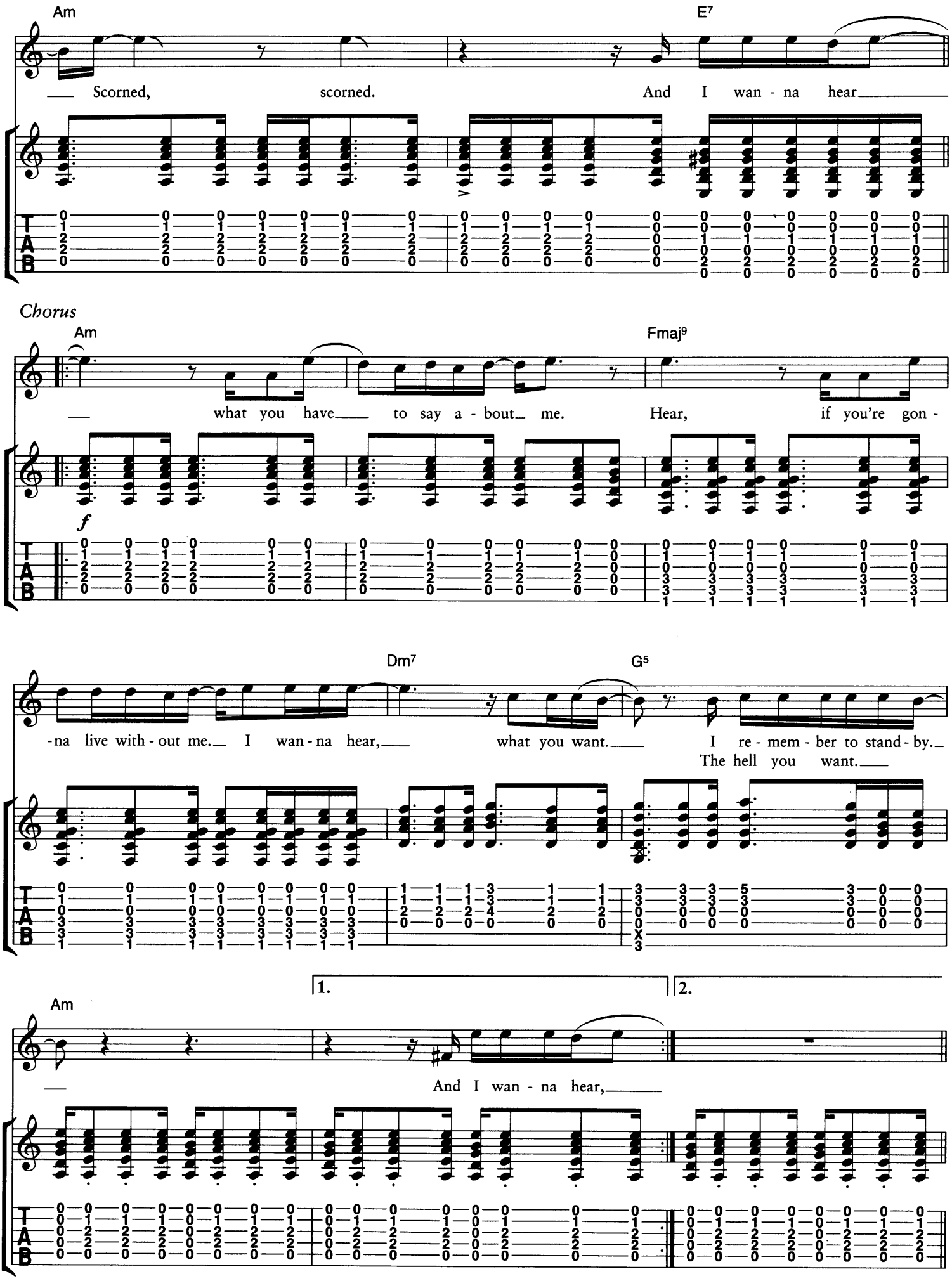
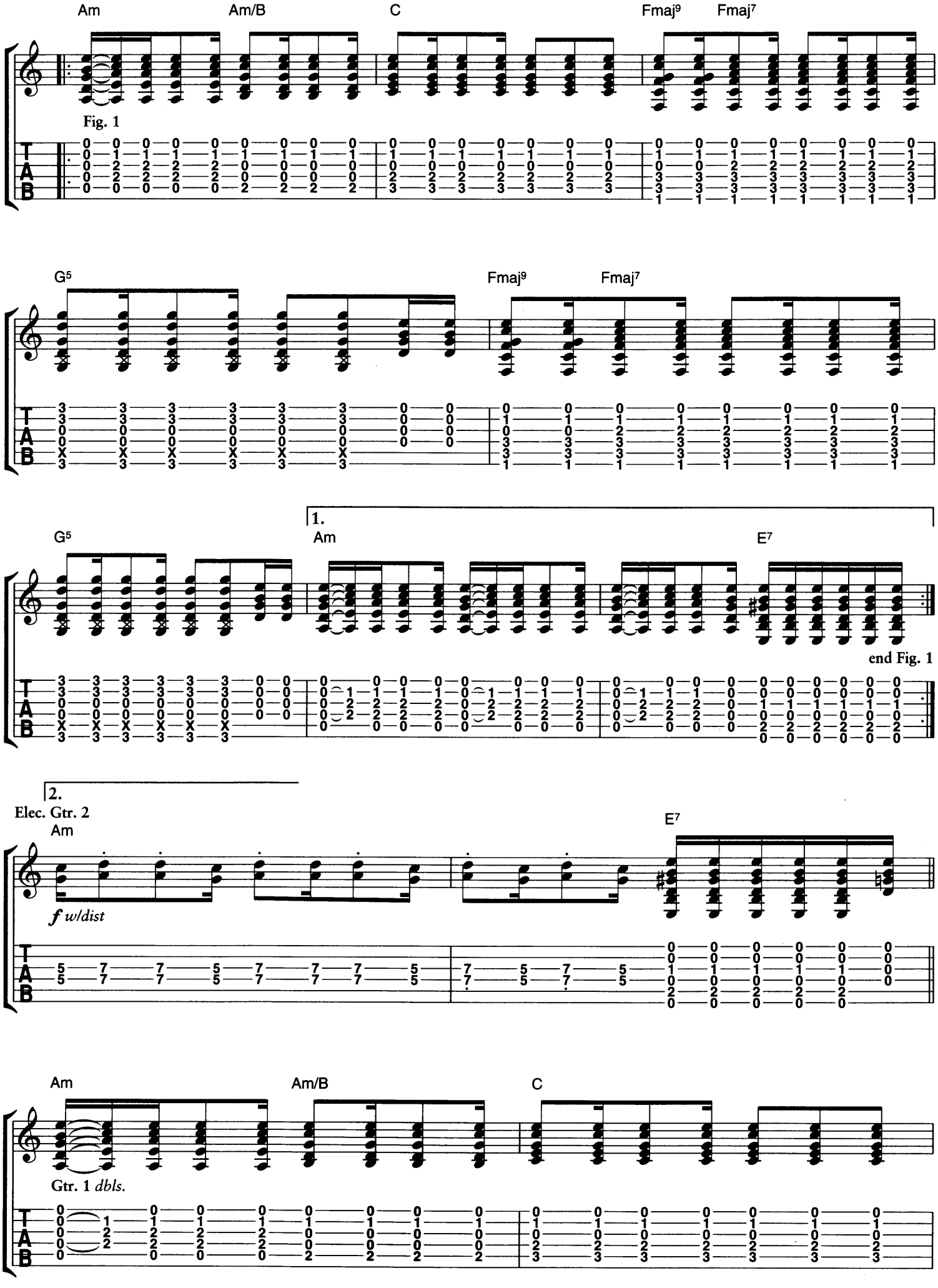

rall.
To Coda
G5 C(9) G5 C(9)
here to - night, want_ you here. No - thing is tak - ing me_____ down, down,
a tempo
Em7 D/F♯ G5 C(9) D/F♯
down.
Verse
Em D/F♯ G5 C D/F♯
1. I re - mem - ber it well, Tax-ied out_____ of a storm, to
C D/F♯ G5 D/F♯ C(9)
watch you_ per-form._____ And my ships were_ sail - ing.

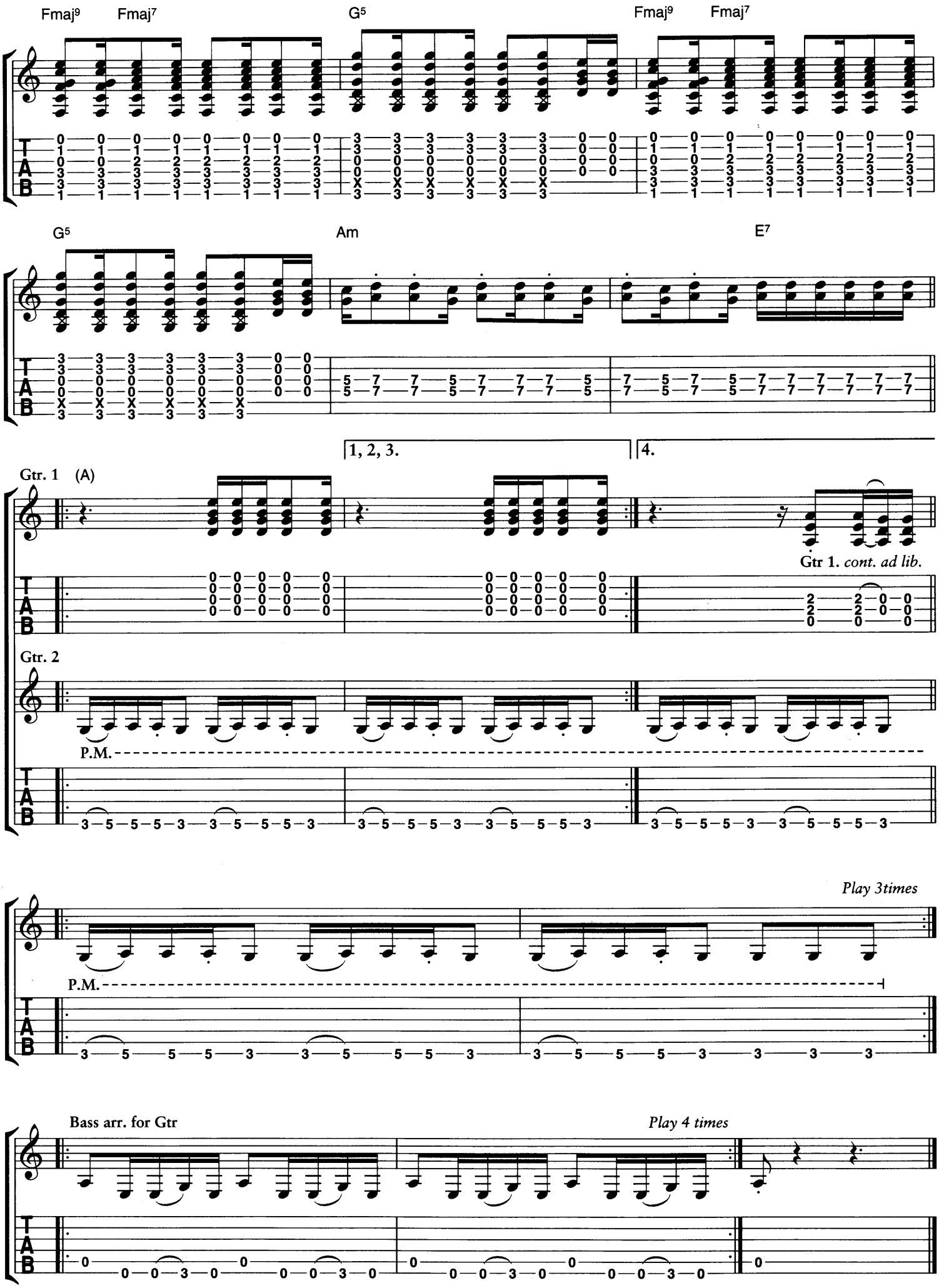

Em D/F♯ G5 C D/F♯
I re - mem - ber it well, I was stood in your line, and your
C(9) D/F♯ G5 D/F♯
mouth, your mouth, your mouth.
Asus4 Bm7 C(9) rall. D/F♯ D.S. al Coda
Want you
Coda
Em7 D/F♯ G5 C(9)
down.


rall.
a tempo
rall.
Em7
D/F♯
G5
C(9)
'cept you my love.
Interlude
♩. = 55
Am
Fsus2
F
Fsus2
Dm7
G/D
Am
E7
Verse
Am
Fmaj7
Fmaj9
Come, all you lost,—
dive in - to moss and hope
that my san - i - ty co - vers the
* Use T on 6


Dm7
G/D
cost. To re - move the stain of my love, and pa - per - ma - ché.
Am
E7
Oh.
Am
Fmaj7
Fmaj9
come, all you re - born, blow off my horn. I'm driv - ing real hard, this is love,
Dm7
G/D
this is poor. Well, God will for - give me but I, I whip my - self.


Am
E7
Scorned, scorned. And I wan - na hear
Chorus
Am
Fmaj9
what you have to say a - bout me. Hear, if you're gon -
f
Dm7
G5
-na live with - out me. I wan - na hear, what you want. I re - mem - ber to stand - by.
The hell you want.
1.
2.
Am
And I wan - na hear,


Am
Am/B
C
Fmaj9
Fmaj7
Fig. 1
G5
Fmaj9
Fmaj7
1.
G5
Am
E7
end Fig. 1
2.
Elec. Gtr. 2
Am
E7
f w/dist
Am
Am/B
C
Gtr. 1 dbls.


Fmaj9
Fmaj7
G5
Fmaj9
Fmaj7
G5
Am
E7
1, 2, 3.
4.
Gtr. 1 (A)
Gtr 1. cont. ad lib.
Gtr. 2
P.M.
Play 3times
P.M.
Bass arr. for Gtr
Play 4 times

eskimo

Words and Music by Damien Rice

To match recording:
Capo 5th fret

Am Am9/G Fmaj7 Dm7 G(9/11) G(11) C G/B Am7 F(9)

♪ = 94 ♫ = ♪³♪

Acous. Gtr. 1 *(capo 5th fret)*

Am Am9/G Fmaj7 Am9/G

sim.

mp

Am Am9/G Fmaj7 Am9/G

Am Am9/G Fmaj7

Dm7 G(9/11) G(11)

1. Tired - ness

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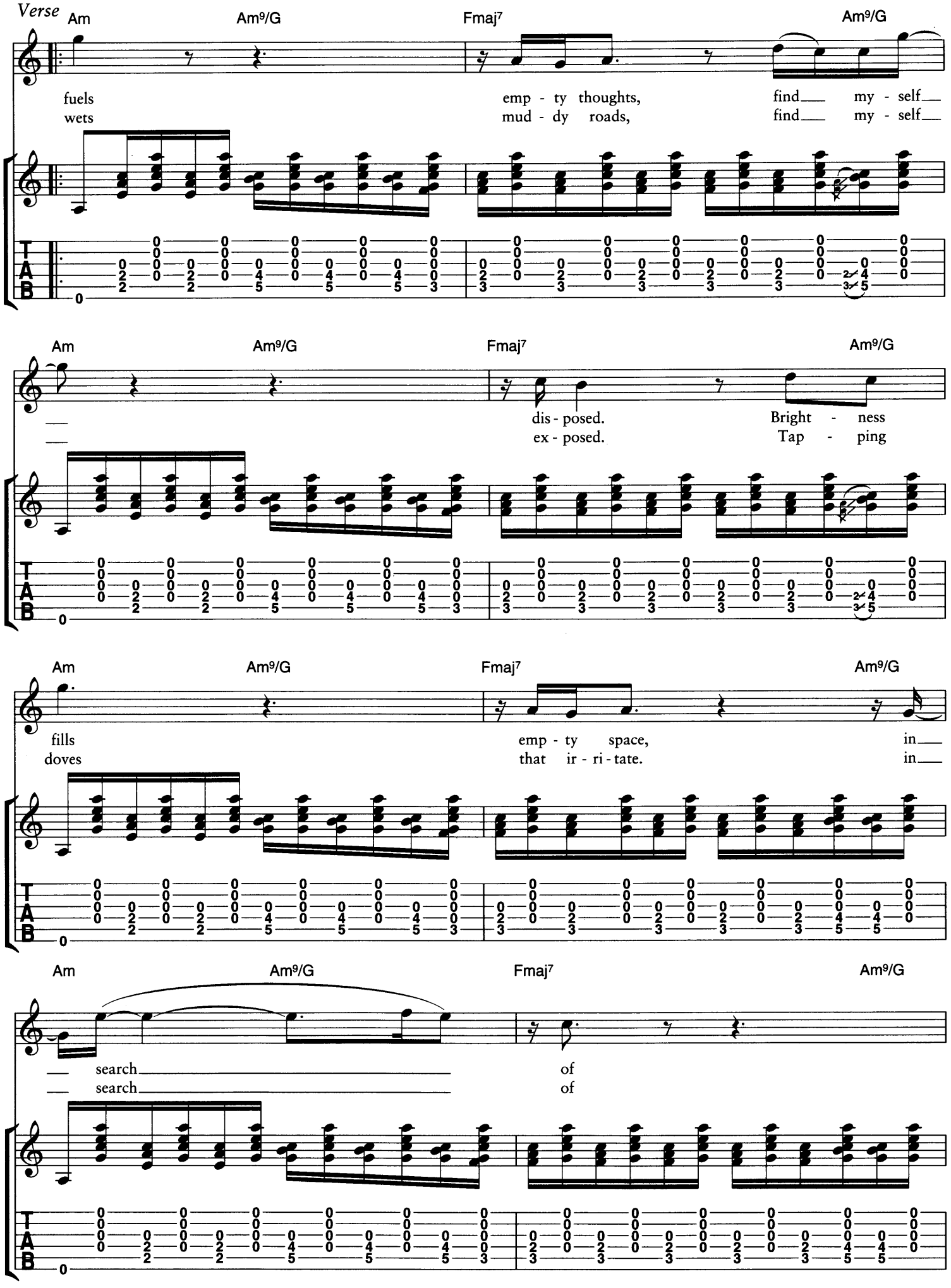
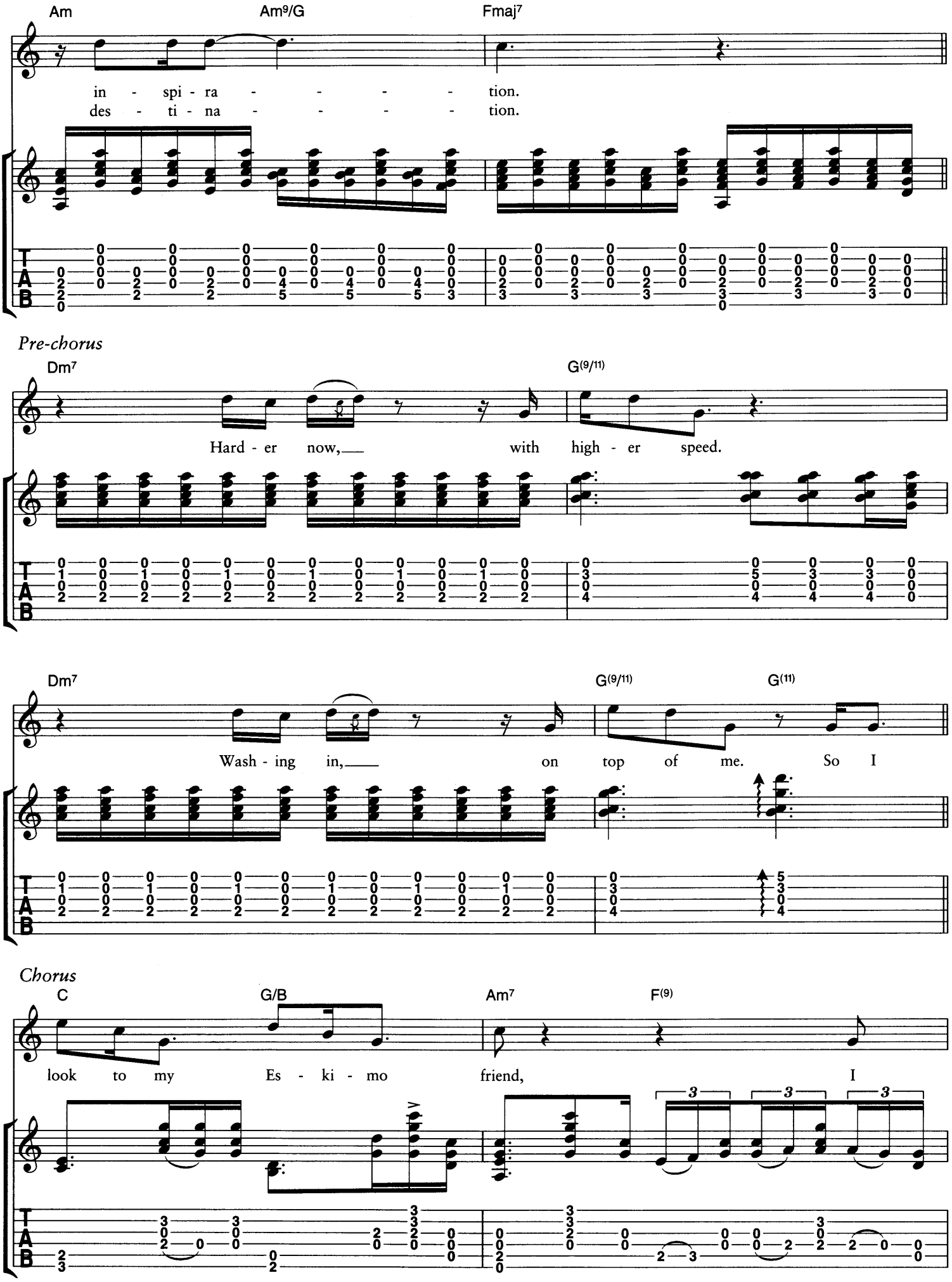
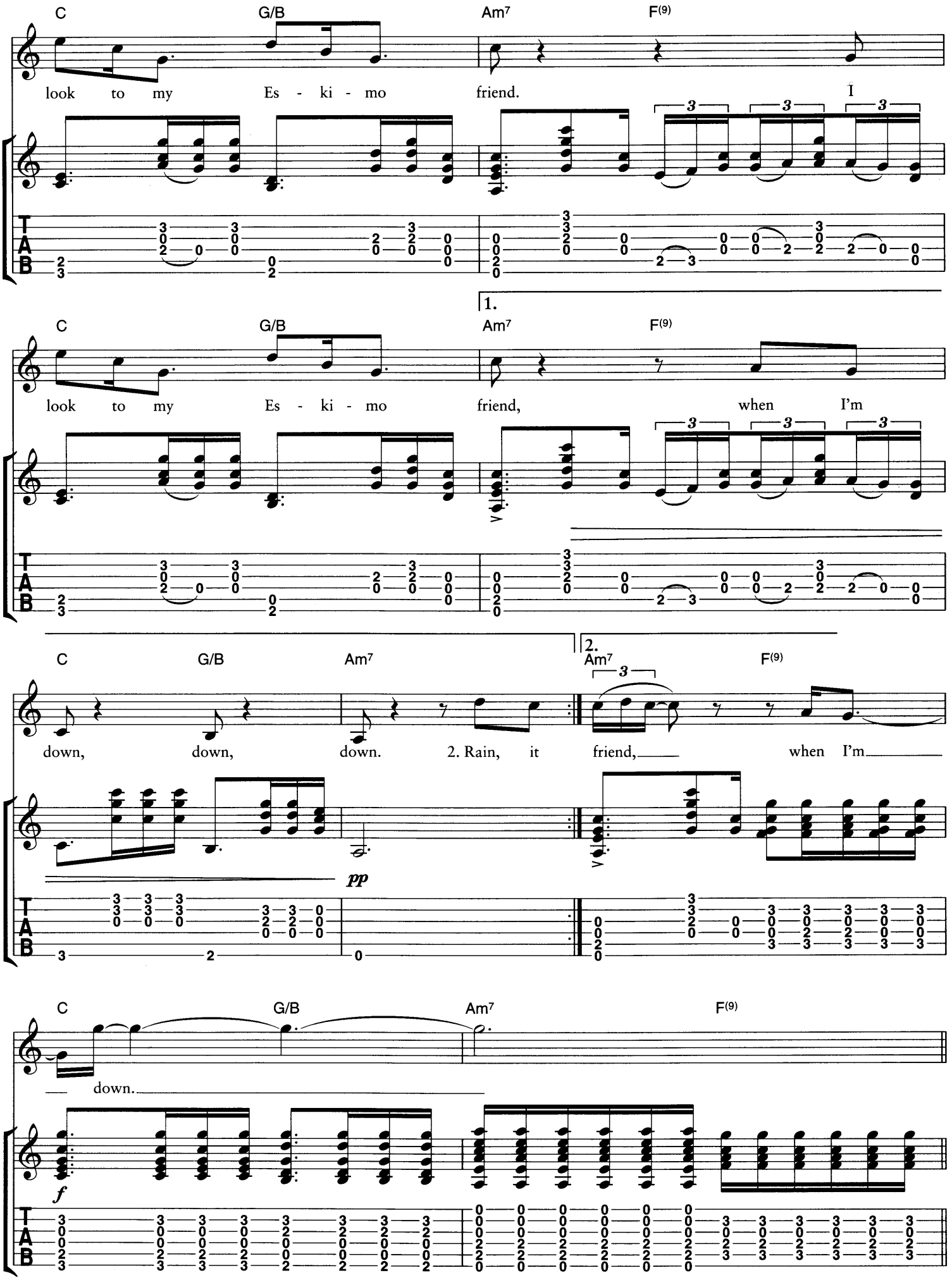
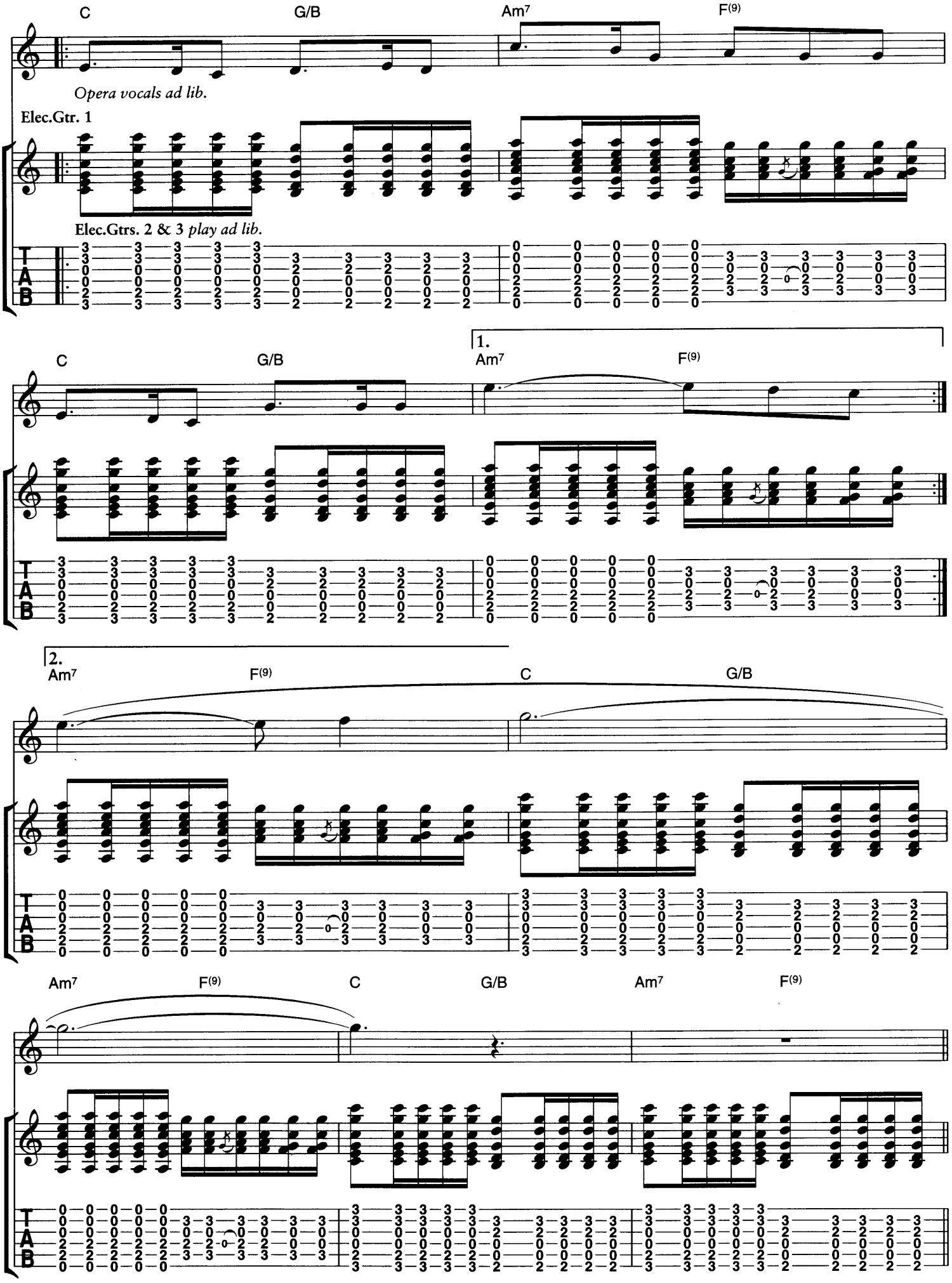
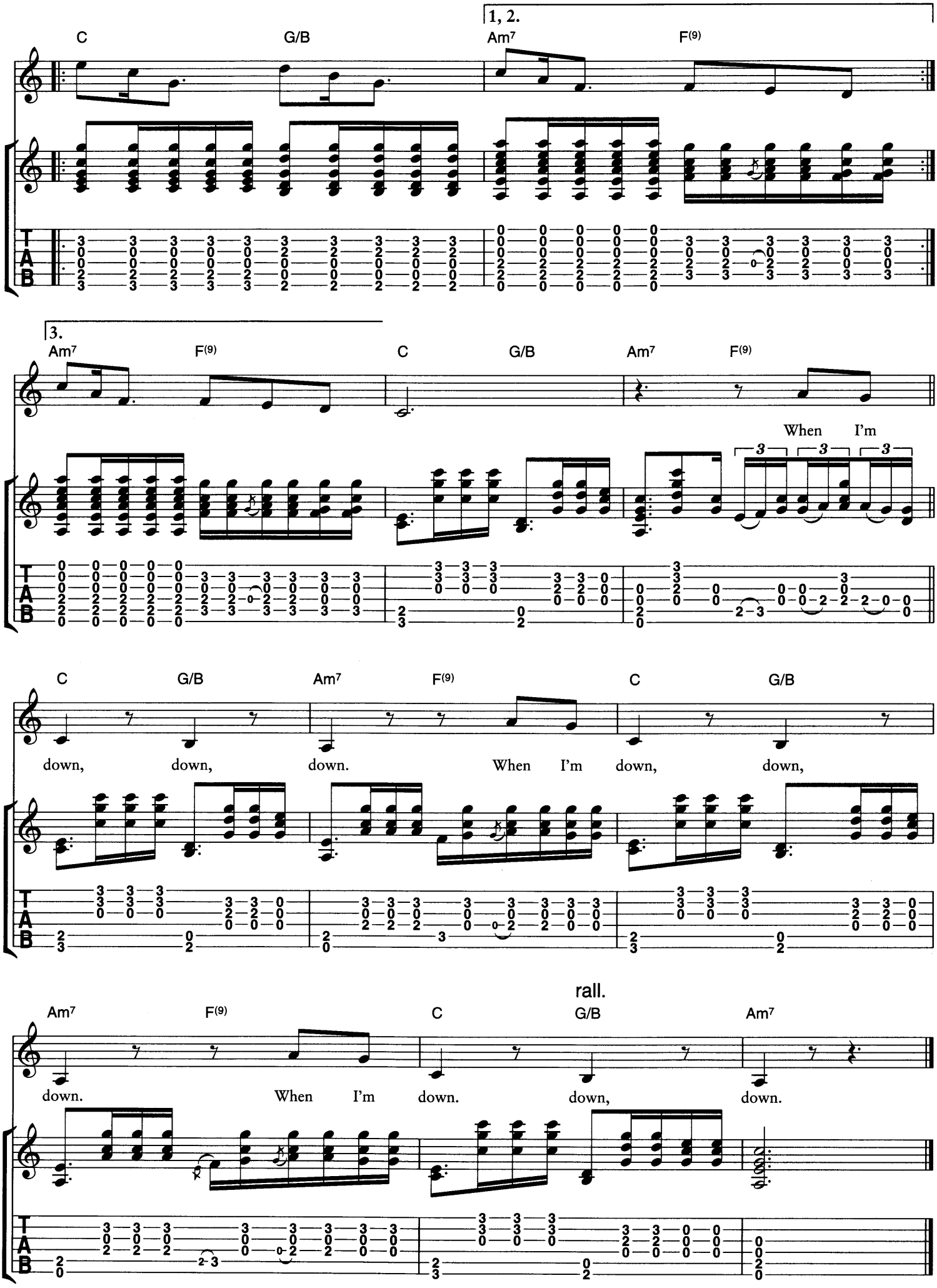

Verse
Am
Am9/G
Fmaj7
Am9/G
fuels
wets
emp - ty thoughts,
mud - dy roads,
find my - self
find my - self
dis - posed.
ex - posed.
Bright - ness
Tap - ping
fills
doves
emp - ty space,
that ir - ri - tate.
in
in
search
search
of
of
T
A
B


Am
Am9/G
Fmaj7
in - spi - ra - - - - - tion.
des - ti - na - - - - - tion.
Pre-chorus
Dm7
G(9/11)
Hard - er now, with high - er speed.
Dm7
G(9/11)
G(11)
Wash - ing in, on top of me. So I
Chorus
C
G/B
Am7
F(9)
look to my Es - ki - mo friend, I
3
3
3

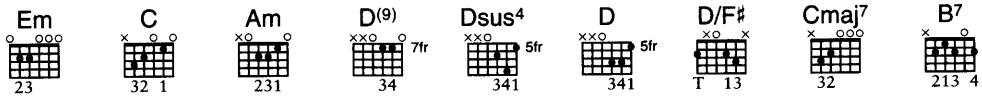

C
G/B
Am7
F(9)
look to my Es - ki - mo friend.
1.
look to my Es - ki - mo friend, when I'm
2.
down, down, down. 2. Rain, it friend, when I'm
pp
down.
f


C
G/B
Am7
F(9)
Opera vocals ad lib.
Elec.Gtr. 1
Elec.Gtrs. 2 & 3 play ad lib.
1.
2.


1, 2.
C
G/B
Am7
F(9)
3.
Am7
F(9)
C
G/B
Am7
F(9)
When I'm
C
G/B
Am7
F(9)
C
G/B
down, down, down. When I'm down, down,
rall.
Am7
F(9)
C
G/B
Am7
down. When I'm down. down, down.

prague

Words and Music by Damien Rice



♩ = 62

Elec. Gtr. 1

*Em C Em C

let ring

*implied chords

Am D(9) Am Dsus4 D

let ring

Verse:

Em C Em

1. Pack my suit in a bag, I'm all dressed up for
2. Wrap my - self in a bag, I'm all wrapped up in

C Am D(9)

Prague. All dressed up with you,
Prague. I'm all wrapped up in you,

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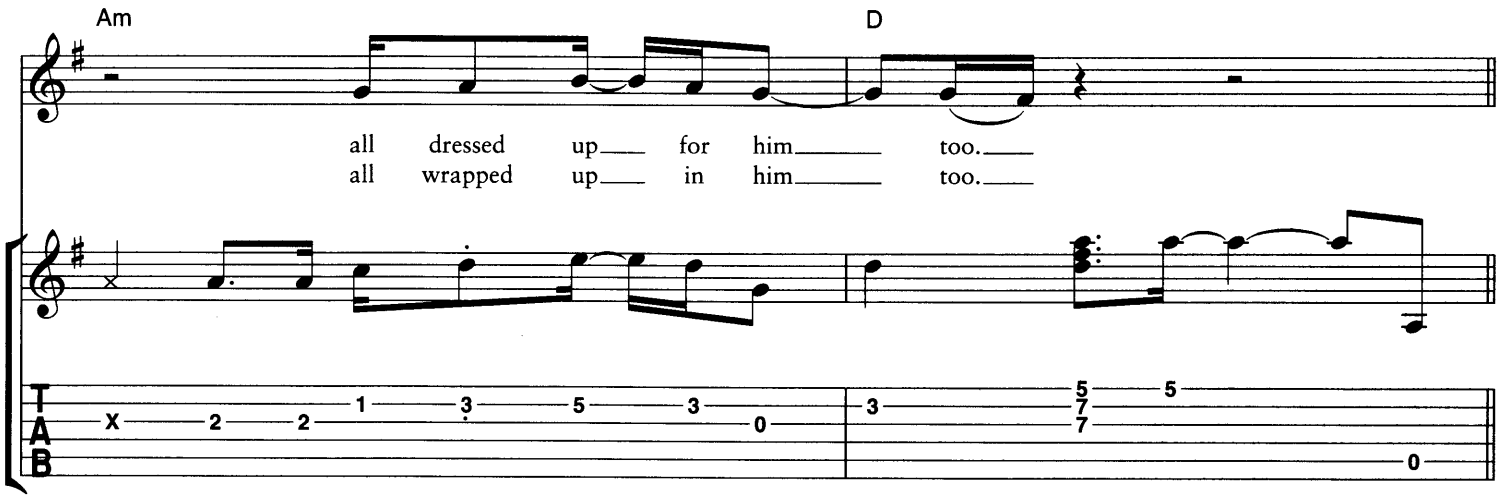
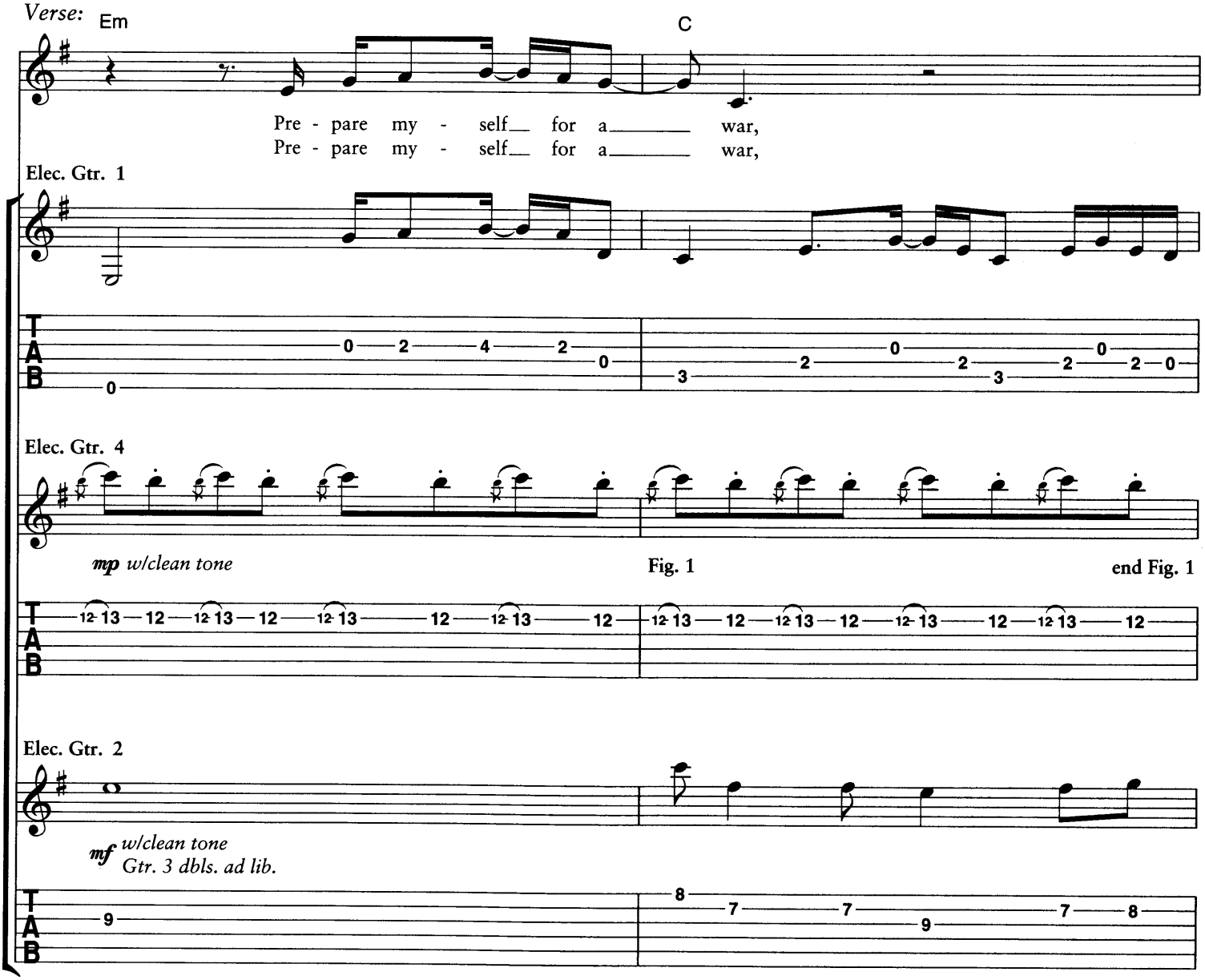
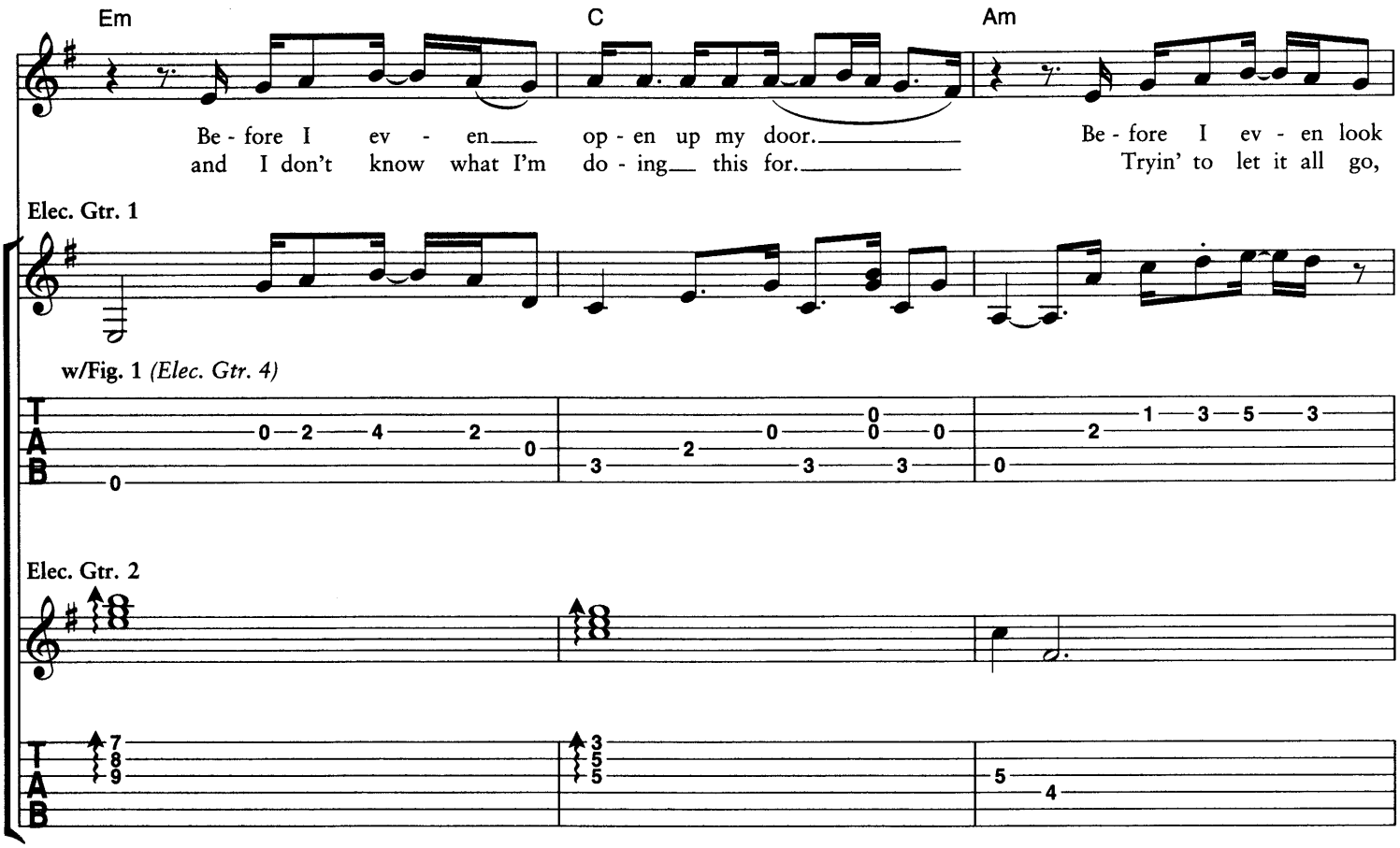
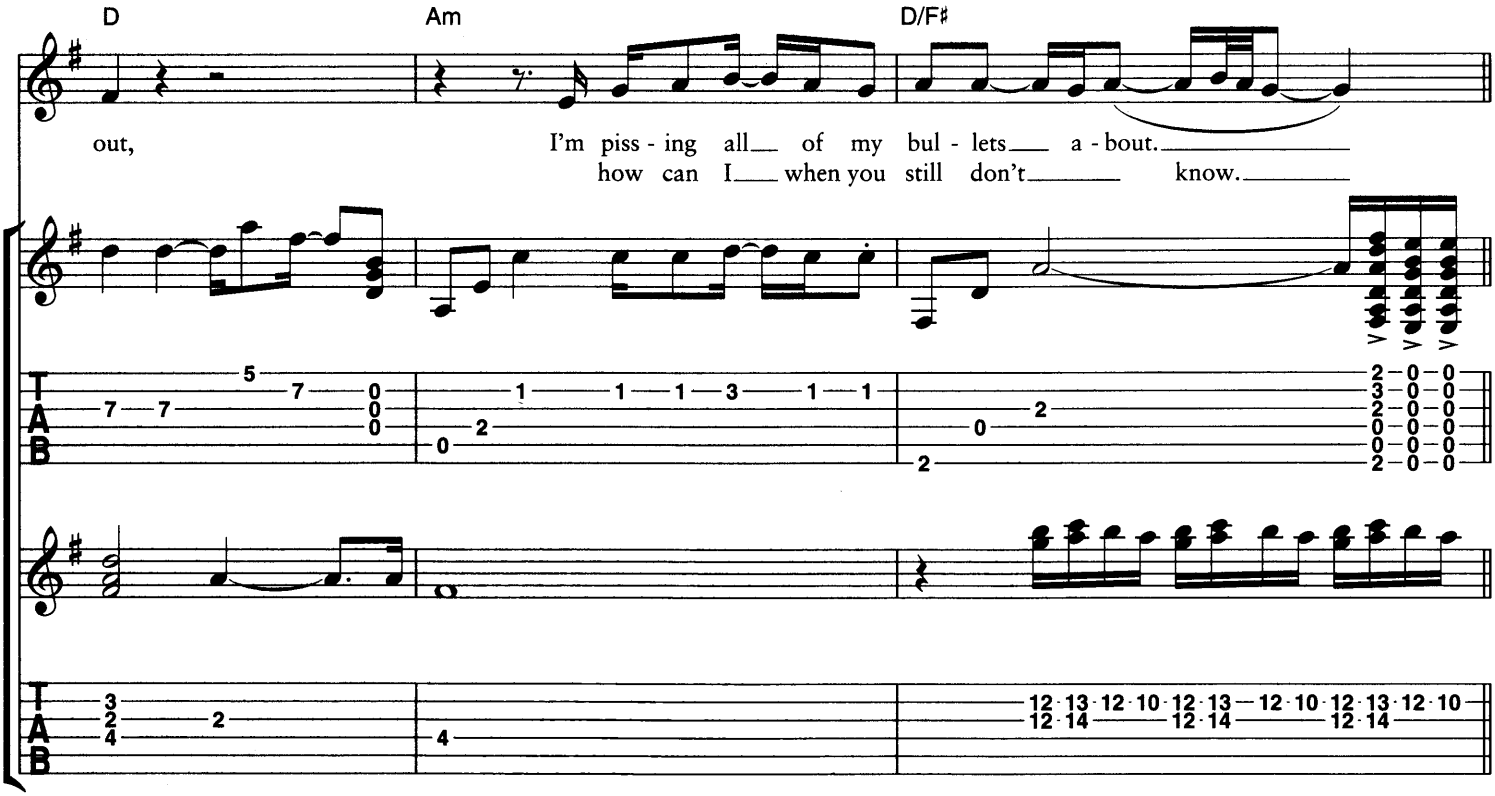


2nd time Gtrs 2,3+4 play ad lib.

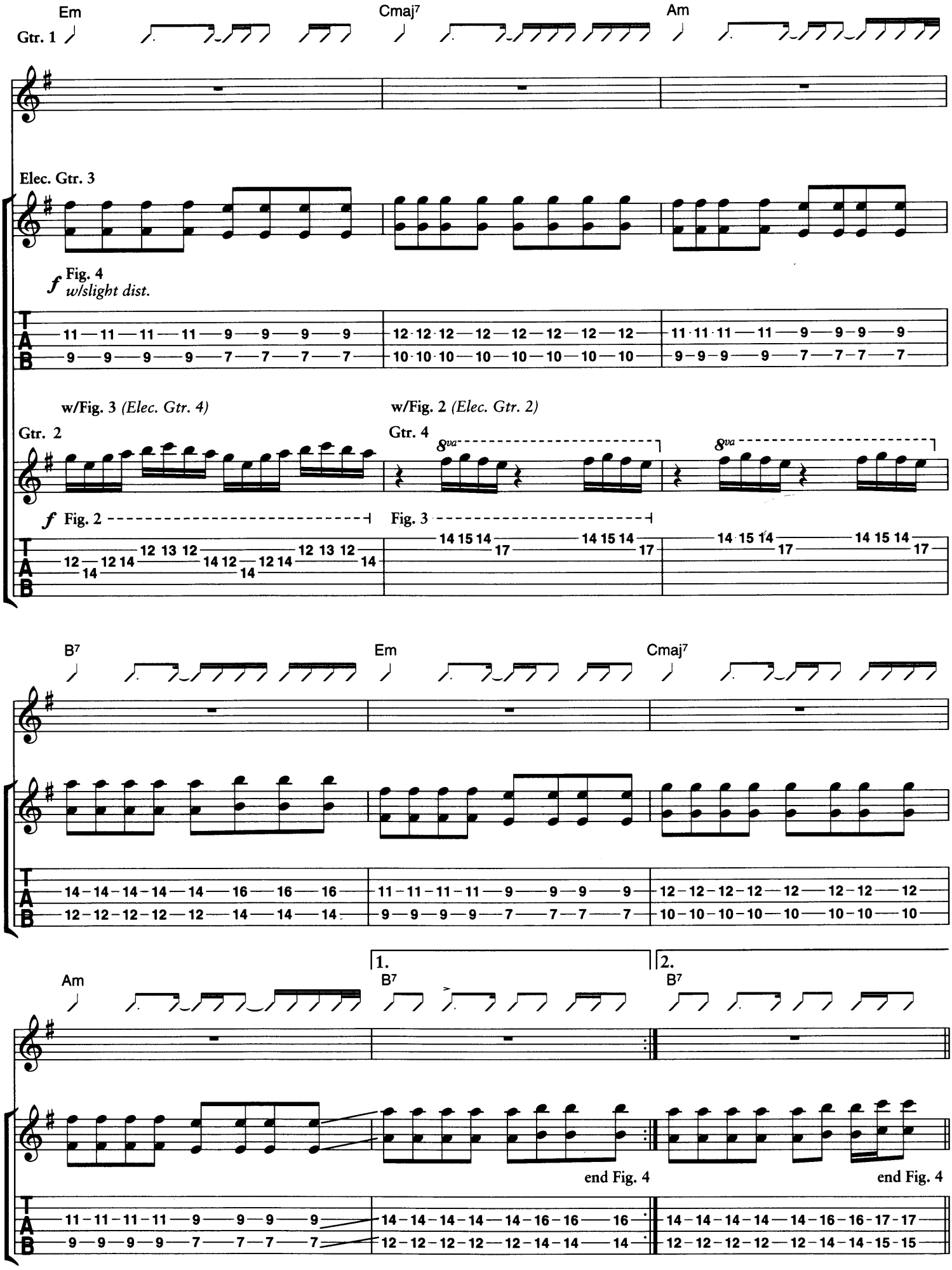
Verse:

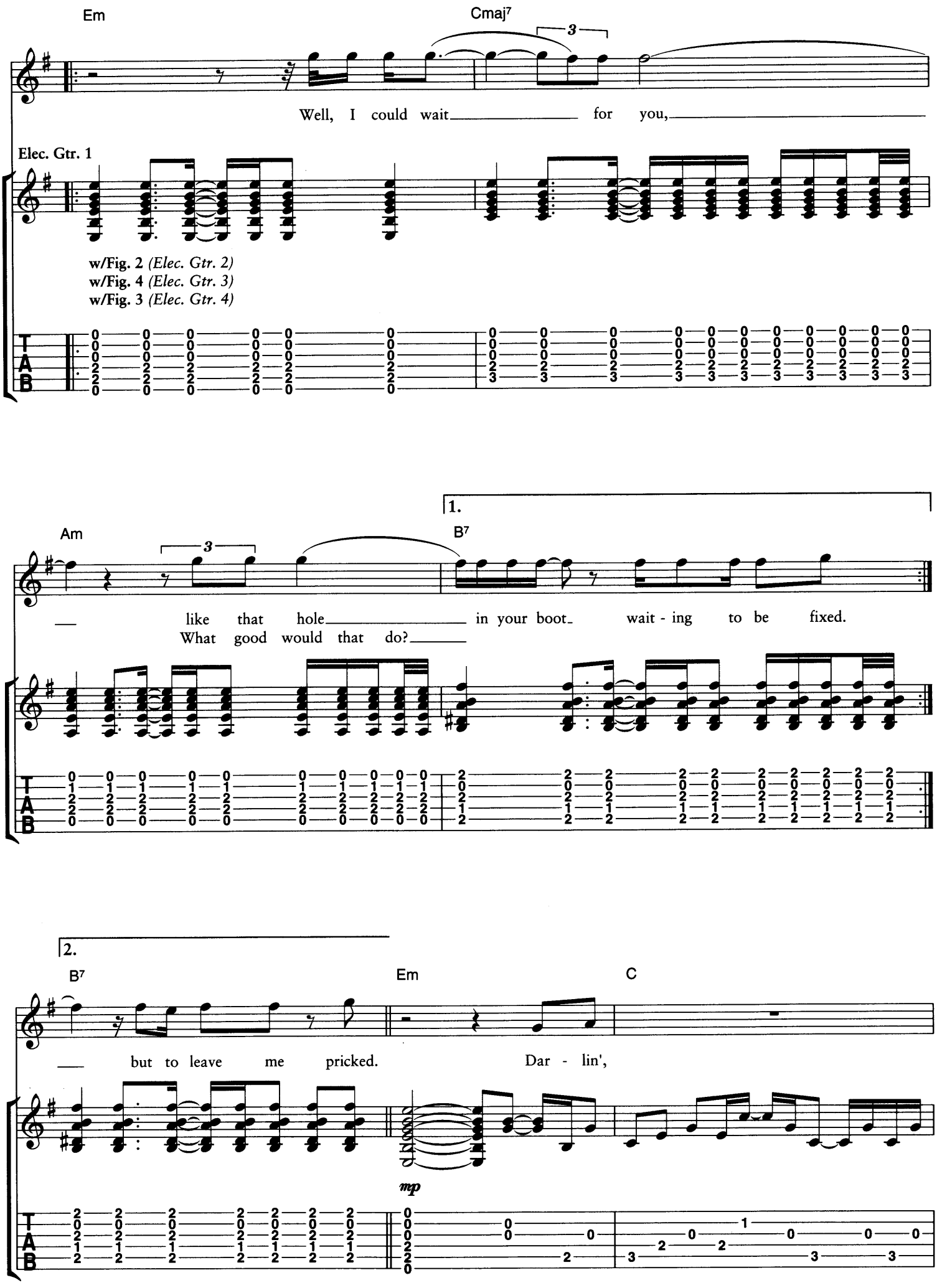


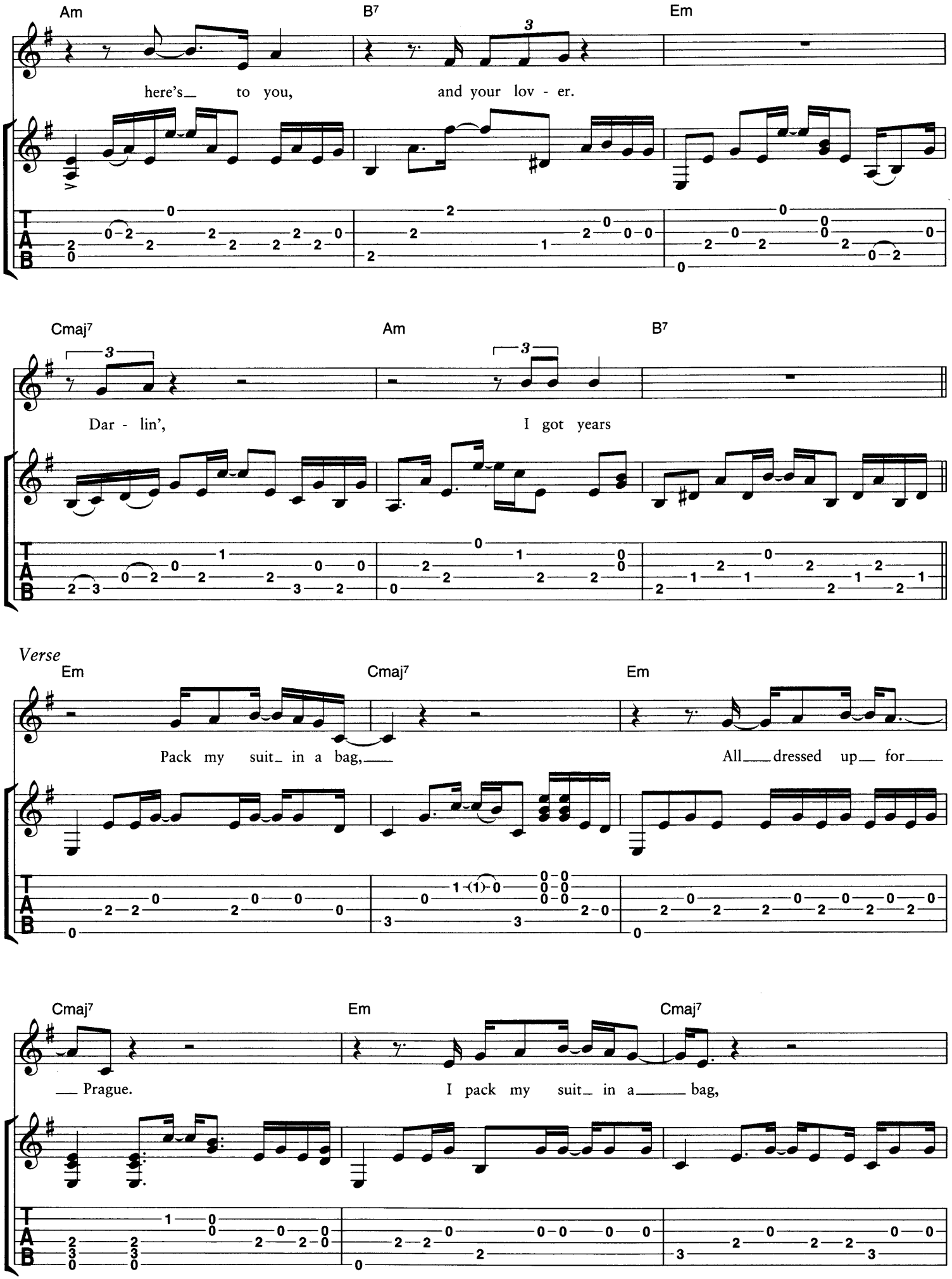

Em
C
Am
Be - fore I ev - en op - en up my door.
and I don't know what I'm do - ing this for.
Be - fore I ev - en look
Tryin' to let it all go,
Elec. Gtr. 1
w/Fig. 1 (Elec. Gtr. 4)
Elec. Gtr. 2

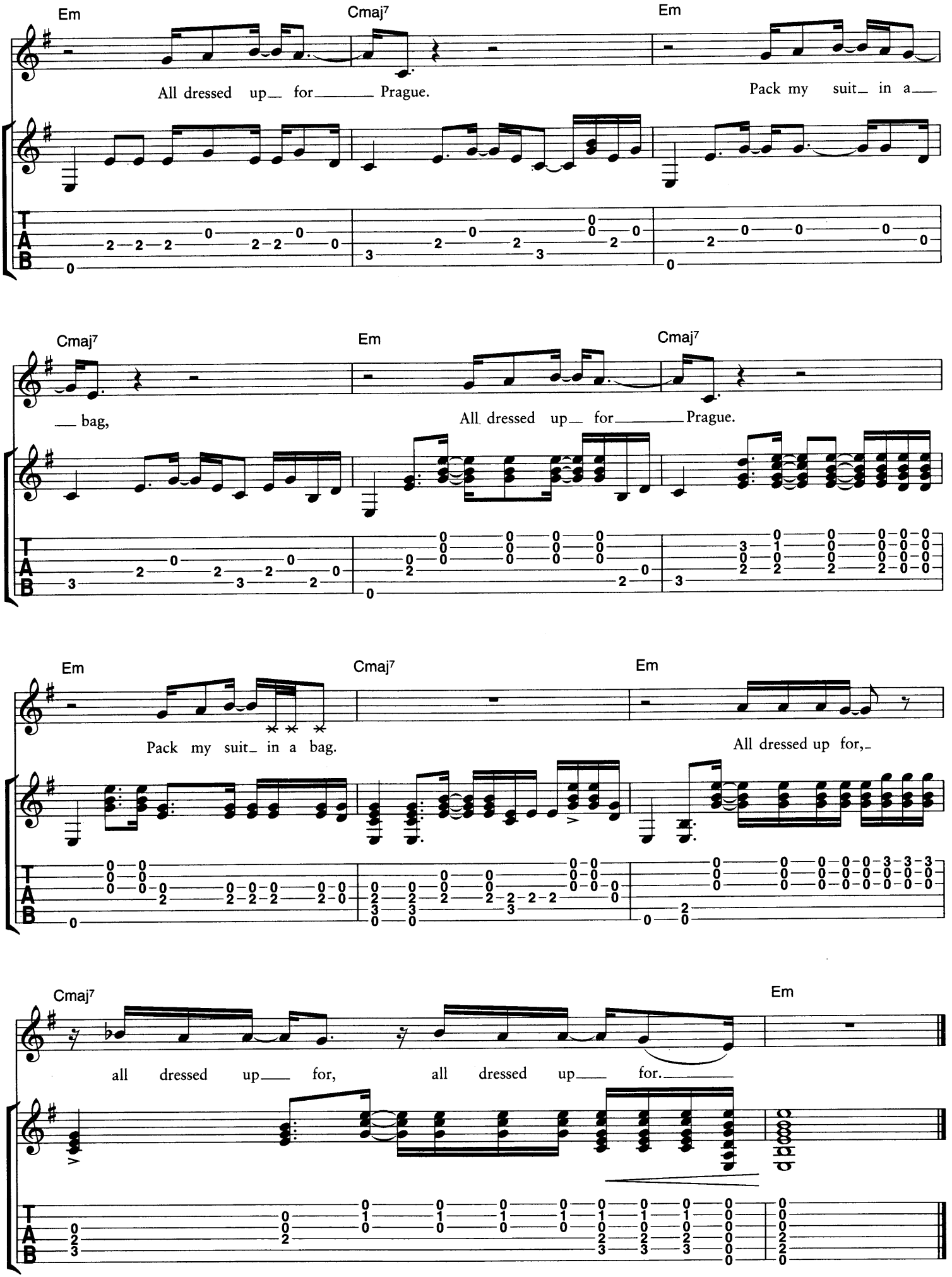

D
Am
D/F♯
out,
I'm piss - ing all of my bul - lets a - bout.
how can I when you still don't know.

Interlude:


Em
Cmaj7
Am
Gtr. 1
Elec. Gtr. 3
f Fig. 4
w/slight dist.
w/Fig. 3 (Elec. Gtr. 4)
w/Fig. 2 (Elec. Gtr. 2)
Gtr. 2
Gtr. 4
8va
f Fig. 2
Fig. 3
B7
Em
Cmaj7
Am
1.
2.
B7
B7
end Fig. 4
end Fig. 4
T
A
B

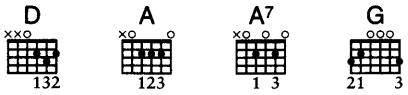

Em
Cmaj7
3
Well, I could wait for you,
Elec. Gtr. 1
w/Fig. 2 (Elec. Gtr. 2)
w/Fig. 4 (Elec. Gtr. 3)
w/Fig. 3 (Elec. Gtr. 4)
T
A
B
1.
Am
B7
3
like that hole in your boot wait - ing to be fixed.
What good would that do?
2.
B7
Em
C
but to leave me pricked. Dar - lin',
mp


Am
B7
Em
here's to you, and your lov - er.
Cmaj7
Am
B7
Dar - lin', I got years
Verse
Em
Cmaj7
Em
Pack my suit in a bag, All dressed up for
Cmaj7
Em
Cmaj7
Prague. I pack my suit in a bag,


Em
Cmaj7
Em
All dressed up for Prague.
Pack my suit in a
Cmaj7
Em
Cmaj7
bag,
All dressed up for Prague.
Em
Cmaj7
Em
Pack my suit in a bag.
All dressed up for,
Cmaj7
Em
all dressed up for, all dressed up for.
T
A
B

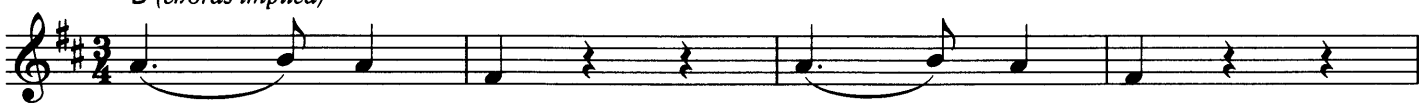
silent night

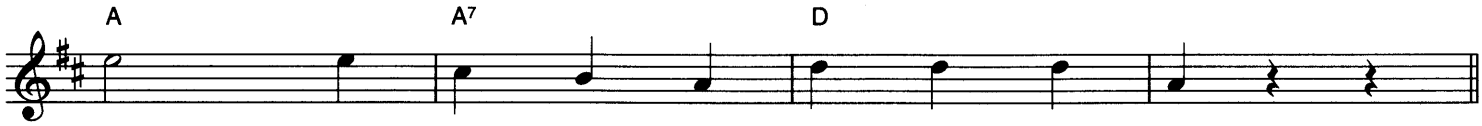
Traditional
Arranged by Lisa Hannigan



Freely

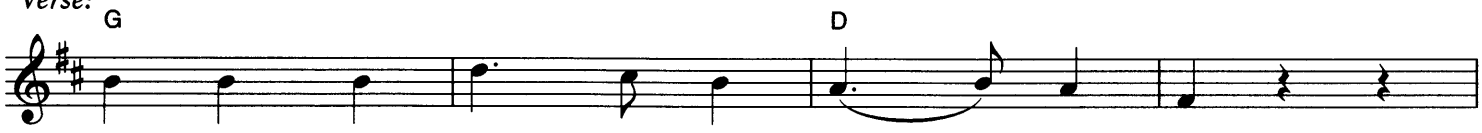
Chorus

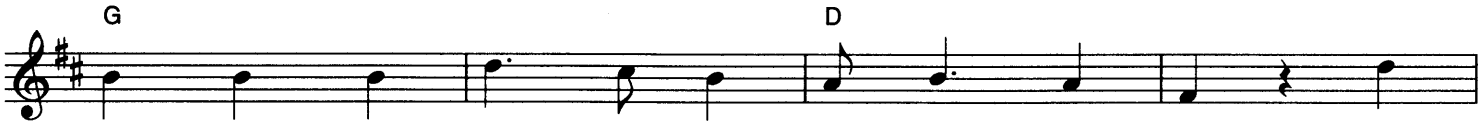


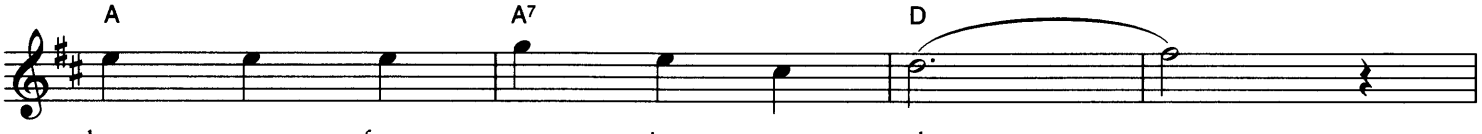


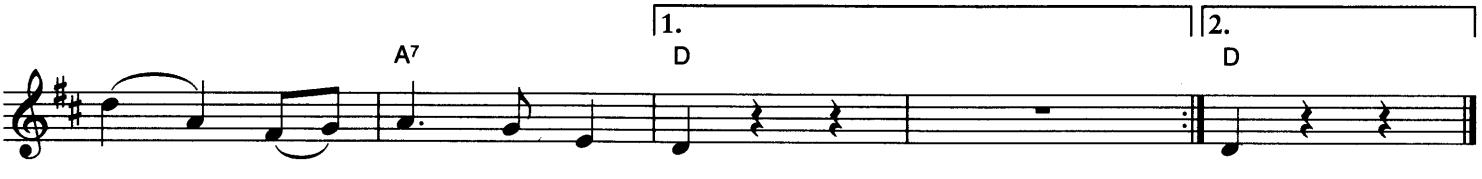
Verse:

231









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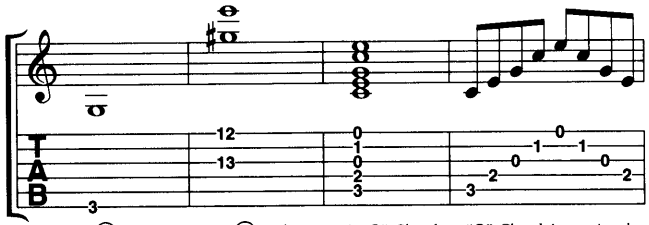
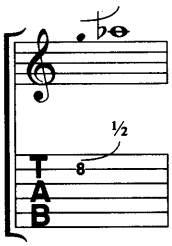
GUITAR TAB GLOSSARY**

TABLATURE EXPLANATION

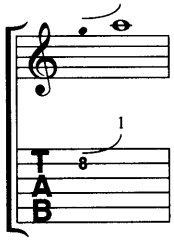
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



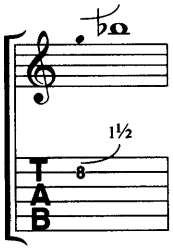
BENDING NOTES



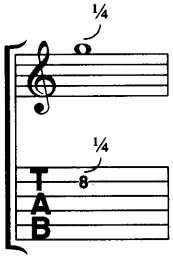
HALF STEP: Play the note and bend string one half step.*



WHOLE STEP: Play the note and bend string one whole step.

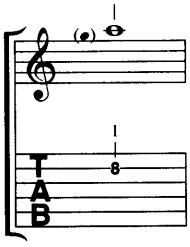


WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

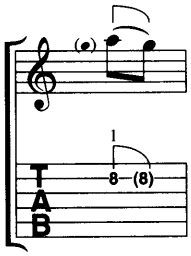


QUARTER-TONE BEND: Play the note and bend string slightly to the equivalent of half a fret.

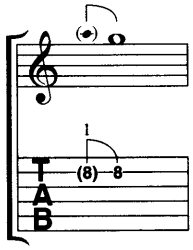
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



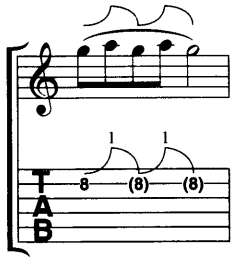
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



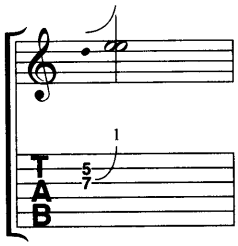
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



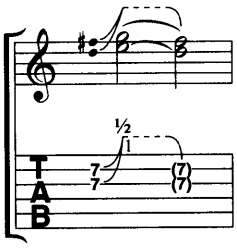
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



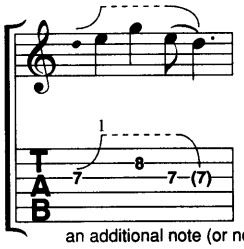
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



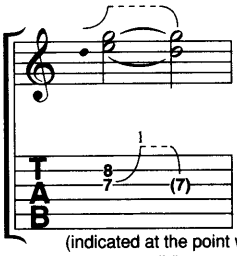
UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

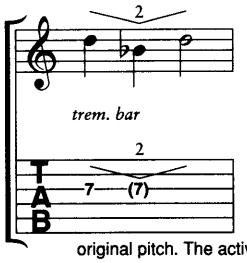


BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

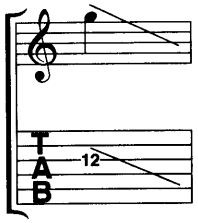


BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR

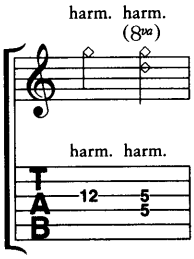


SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

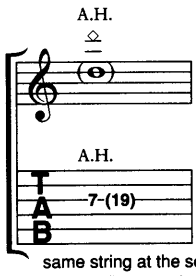


UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

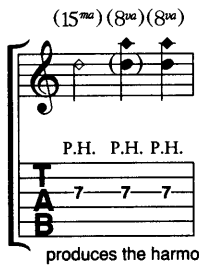
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

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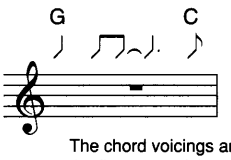
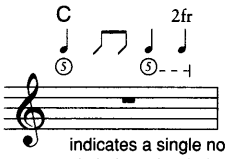
**By Kenn Chipkin and Aaron Stang

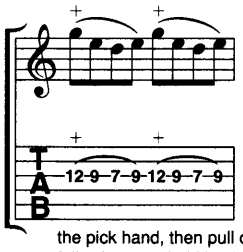
RHYTHM SLASHES



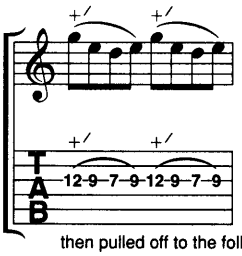
STRUM INDICATIONS: Strum with indicated rhythm. The chord voicings are found on the first page of the transcription underneath the song title.



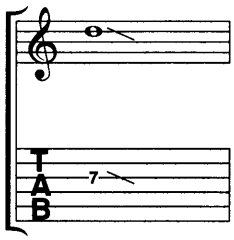
SINGLE NOTES IN SLASH NOTATION: A regular notehead indicates a single note. The circled number below the note indicates which string of the chord to strike. If the note is not in the chord, the fret number will be indicated above the note(s).



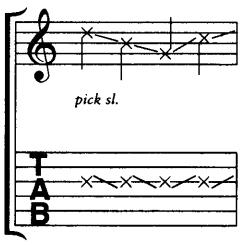
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



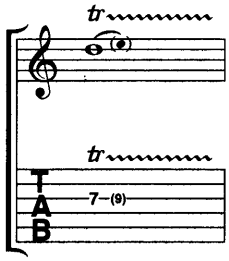
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



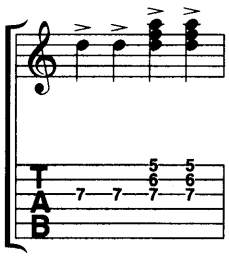
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).

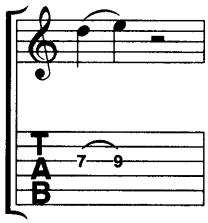


TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

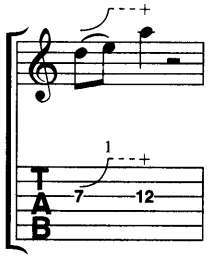


ACCENT: Notes or chords are to be played with added emphasis.

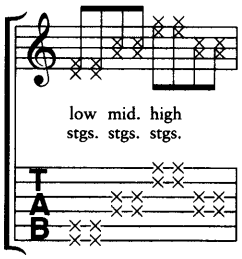
ARTICULATIONS



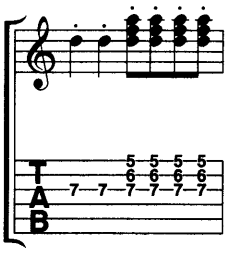
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



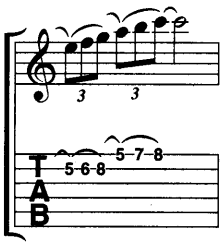
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



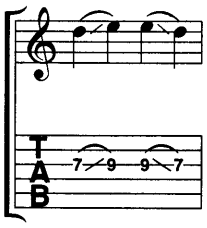
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



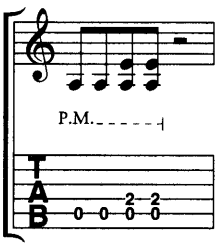
STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.



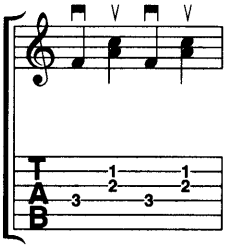
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



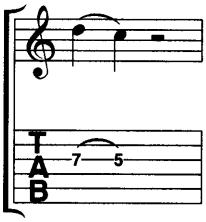
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



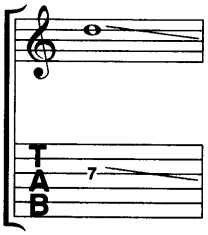
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



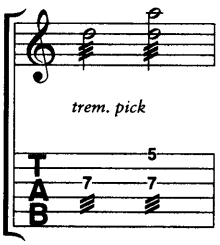
DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (∨) of the pick.



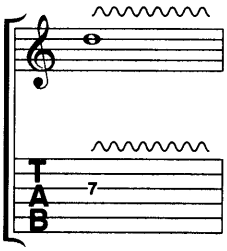
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



TREMOLO PICKING: The note or notes are picked as fast as possible.



VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

delicate
volcano
the blower's daughter
cannonball
older chests
amie
cheers darlin'
cold water
i remember
eskimo
prague
silent night

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